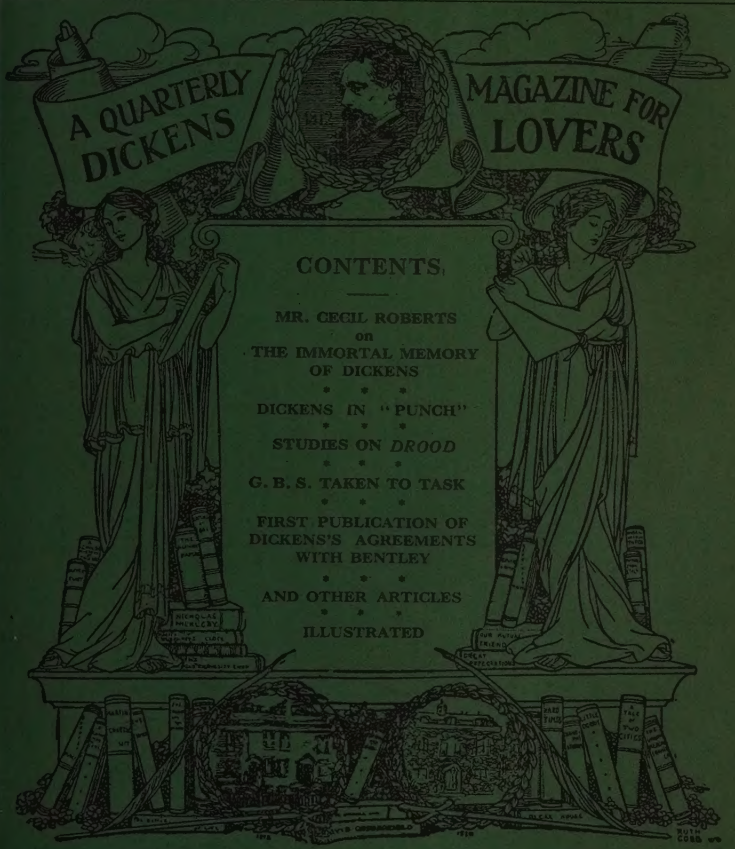
THIRTY-FIRST YEAR OF PUBLICATION

VOL. XXXI. AUTUMN NUMBER, 1935 No. 236

Published 1st September

THE DICKENSIAN



CONTENTS

MR. CECIL ROBERTS
on
THE IMMORTAL MEMORY
OF DICKENS

DICKENS IN "PUNCH"

STUDIES ON *DROOD*

G. B. S. TAKEN TO TASK

FIRST PUBLICATION OF
DICKENS'S AGREEMENTS
WITH BENTLEY

AND OTHER ARTICLES

ILLUSTRATED

EDITED BY WALTER DEXTER

PUBLISHED BY THE DICKENS FELLOWSHIP AT
THE DICKENS HOUSE,
48 DOUGHTY STREET, LONDON, W.C.1

PRICE ONE SHILLING
Postage Three halfpence

MAGGS BROTHERS, LTD.

Booksellers by Appointment to
His Majesty The King and H.R.H. The Prince of Wales.

34 & 35 CONDUIT STREET
New Bond Street, LONDON, W.1

SPECIALITY.

First Editions—Presentation Copies, MSS., Autograph Letters, etc., of Celebrated Authors of the XIXth Century, including DICKENS, THACKERAY, TENNYSON, BROWNING, STEVENSON, KIPLING, and Other Great Writers.

Also Coloured Plate Books and Books illustrated by famous Artists.

Items of Rarity and Interest Always Gladly Purchased.

PARIS—93-95, rue La Boëtie, 8e.

INDEX TO "THE DICKENSIAN"

1904—1934 Thirty Volumes

NOW READY. Price One Guinea

The Dickensian is a remarkable storehouse of information

"This is a monument if you like; the continued prosperity of this periodical is a finer testimony to the glory and honour of its subject, than any bronze or marble could be."
E. V. Lucas in "The Sunday Times."

Address all enquiries—
THE HON. SECRETARY,
THE DICKENS FELLOWSHIP,
48 DOUGHTY STREET, LONDON, W.C.1

MR. AND MRS. CHARLES

DICKENS

HIS LETTERS TO HER

Edited, with notes, by

WALTER DEXTER

2 frontispieces 10s. net

G. M. YOUNG (*Observer*): "These letters are good reading, and Mr. Dexter's editorial work has been performed with an excellent economy of notes, chronology, and index."

CECIL ROBERTS (*Daily Telegraph*): "This book of letters will do nothing to distress a Dickensian and much to entertain him."

Times Literary Supplement: "These letters have the vivacity and charm of everything that Dickens ever scribbled, besides being intimately revelatory of his character. They are a running commentary on Dickens' strenuous and colourful existence, and reveal how incapable of peace or internal resorces for happiness his extravagantly 'extraverted' nature always was."

Constable

'WELCOM'

Masterpieces

OF

Charles Dickens

AS

JIG-SAW PUZZLES

A new series of Pictures specially painted by a leading Dickens artist and beautifully reproduced IN FULL COLOURS. A special INTERLOCKING CUT ensures close fitting for permanent framing, if desired, when completed.

"OLIVER ASKS FOR MORE." "MARLEY'S GHOST."

"BOB CRATCHIT'S CHRISTMAS PARTY." "FAGIN'S DEN."

6D OVER 200 PIECES 6D

Post Paid, Inland, 9d. Post Paid, Abroad, 1/6

FROM

THE DICKENS HOUSE, 48 Doughty Street, LONDON, W.C.1

Or from SOLE MAKERS :

WILLIAMS, ELLIS & Co. Ltd., 82 Farringdon St., LONDON, E.C.4

Every Dickensian will appreciate the brilliant screen version of CHARLES DICKENS' immortal

DAVID COPPERFIELD

A Metro-Goldwyn-Mayer Picture

Cert "U."

W · C · FIELDS
LIONEL BARRYMORE
MADGE EVANS
MAUREEN O'SULLIVAN
EDNA MAY OLIVER
LEWIS STONE
FRANK LAWTON
FREDDIE BARTHOLOMEW
ELIZABETH ALLAN
ROLAND YOUNG

"It is a film to laugh at, to cry over, and above all to enjoy."—*The Dickensian.*

TO BE SEEN FROM SEPT. ONWARDS AT ALL THE LEADING CINEMAS

FOYLES

Booksellers to the World

New, secondhand and rare books on every subject. Stock of nearly three million volumes. Catalogues free on mentioning interests.

119-125 CHARING CROSS RD., LONDON, W.C.2

Telephone : Gerrard **5660** (10 lines)

WALTER T. SPENCER

27 New Oxford Street,

ESTABLISHED 1884. London, W.C.1

Cable and Telegraphic Address : "PHIZ, WESTCENT, LONDON."
Telephone : HOLBORN 3936.

Has by far the largest stock of FIRST EDITIONS of the WORKS of CHARLES DICKENS offered for sale in the World, including Presentation Copies, Manuscripts, Hundreds of his Autograph Letters, many Personal Relics and a number of Pieces of Furniture from Gad's Hill, etc.

A Banker's Cheque wholly filled in and signed by him sent post free on receipt of £2-0-0.

(Kindly mention "The Dickensian" when replying to advertisers)

AUTUMN
VOL. XXXI. 1935 No. 236

Drawn by] [*Ruth Whittaker*

Mr. and Mrs. Charles Dickens. Perhaps it was only to be expected that the publication of Dickens's letters to his wife would reopen the question of the reason for the separation, and that tongues would once more wag, as they did in 1858 when " two wicked persons who should have spoken very differently " circulated lies concerning Dickens's moral behaviour, driving him to broadcast what were really his private troubles and no concern of the world's at all. The two scandalmongers, Dickens's mother-in-law and her youngest daughter, signed a declaration on the 29th May, 1858, withdrawing their statements " deeply affecting the moral character of Mr. Dickens and compromising the reputation and good name of others " solemnly declaring that they " now disbelieve such statements " and adding that they knew they were not believed by Mrs. Dickens, and pledging themselves " on all occasions to contradict them as entirely destitute of foundation."

* * * * *

Private Life. So far as I am aware, and I have gone very thoroughly into the matter, we know all that is to be known of Dickens's private life. It was at Mrs. Dickens's own request that the letters of her husband were to be made public after the death of her children, to prove that her husband had once loved her. Several critics complain that they do not show why the couple parted; " Ephesian " has cynically suggested that the letters were well " sifted " before being put into the British Museum; that they went through the hands of Miss Georgina Hogarth and, of course, any letters bearing on the separation were removed. There is a type of mind that will read evil into anything. There are many living who

knew Georgina Hogarth ; they will agree with me that such a suggestion is most offensive. Actually, the record of the letters shows that they were in the hands only of Mrs. Dickens's two daughters and of no other persons ; both held them as a sacred trust, and honestly discharged that trust. There is no justification, or even excuse, for the suggestion that the letters are not intact.

As to the reason for the separation, what more is there to tell than Dickens himself disclosed in *Household Words* in June, 1858, and in the letter entrusted to Arthur Smith ? Utter incompatibility of temperament was the only cause, nothing more or less ; and those who must find other and less worthy reasons for the parting must of necessity have recourse to their own inventiveness.

* * * * *

What Dickens and Miss Hogarth said.

" My elder children all understand it perfectly, and all accept it as inevitable. There is not a shadow of doubt or concealment among us—my eldest son and I are one, as to it all." So Dickens wrote at the time.

In a letter to Mrs. Winter (née Maria Beadnell) very shortly after the parting, Georgina Hogarth wrote : " Charles wishes the truth to be stated to a few of our *real* friends," and repeated the substance of what Dickens had written in the " violated letter " a few days before ; that they had been very miserable at home for many years ; that Mrs. Dickens had often expressed a desire to live apart, but that Charles would never agree to it on account of the children, " but latterly he thought it must be to their advantage as well as to his own and Catherine's to consent to this and remodel their unhappy home. So by *mutual consent*, and for the reasons I have told you *and no other*, they have come to this arrangement."

* * * * *

Wright Wrong.

I write at length on this subject because a new " Life " of Dickens is announced for publication by a firm noted for their works of fiction. It is the work of a Mr. Wright, who more than a year ago in a London daily paper linked Dickens's name with that of a young lady named Ellen Ternan, to whom in his will, he left the sum of one thousand pounds. I do not know what else Mr. Wright has new to tell us to warrant the publication of a new life of Dickens, but I do know that he bases his statement on what he says was told him by Canon Benham ; that Ellen Ternan had come to him, in a state of remorse, and confessed that she had been the mistress of Dickens. I do not think the average layman would have so poor a regard for a minister of the church as to believe that a priest would be so untrue to his trust ; yet another clergyman, the Rev. A. H. Clarke, of Devizes, evidently thinks it quite in the nature of things, for writing recently in " The Observer," commenting on a review of the Letters, he refers to Mr. Wright's coming book, and says that Ellen Ternan " enticed Dickens at that very time " (the separation) " and confessed to Canon Benham her remorse. On this is being built Mr. Thomas Wright's new story of Dickens's life, which I regret. But it is a fact."

Mark well these last five words. The reverend gentleman actually believes that Canon Benham would so lightly betray such intimate confidences entrusted to him by a woman, in his capacity of "spiritual adviser."

* * * * *

The Ternan Family. Ellen Ternan was the daughter of Frances Eleanor Jarman and Thomas Lawless Ternan who were married in 1834. Both were on the stage, but Mrs. Ternan had the bigger reputation and the *Dictionary of National Biography* contains a lengthy account of her career. There were three daughters, Maria, who married a Mr. W. Taylor, and later resided in Rome and for some years was the special correspondent in that city for "The Standard," Frances, who married Thomas Adolphus Trollope, a successful writer, and brother of the better-known Anthony Trollope; and Ellen. Mrs. Ternan and her daughters Ellen and Maria played with Dickens in "The Frozen Deep" in 1857. Dickens was much struck with Maria in the part of Clara Burnham, and wrote a long letter to Miss Coutts in praise of her acting.

* * * * *

Ellen Ternan. Ellen Lawless Ternan was born in Kent in 1839 (the same year as Dickens's younger daughter, Kate). According to Mr. C. C. Osborne (*Letters of Dickens to the Baroness Burdett Coutts*, Murray, 1931) who had correspondence with her family, she did not adopt the stage as a profession, although she often acted with amateur companies. This I think disposes of the story repeated by Mr. Wright that Dickens first met her in the green room of a theatre where she was playing a part that called for very scanty clothing and caused her much distress, which Dickens attempted to allay.

On 31st January, 1876, she married Mr. George Wharton Robinson, M.A., a clergyman, at Kensington Parish Church. Mr. Sydney Cockerill, of Cambridge, in a letter to the "Observer" says "he knew the gracious married lady whose maiden name was Ternan..... In her house at Margate I met both Mamie Dickens and Georgina Hogarth, with neither of whom would one have expected her to be on intimate terms if her association with Dickens had 'spoilt her life.'"

* * * * *

The Man with the Rake. It is very amusing to see how much the muck-raker will make of so little; the wonder is, that the name of Ellen Ternan has not been unearthed before for base purposes. The will of Dickens has been printed in *Forster's Life* for over sixty years; the first bequest in it is one thousand pounds to Ellen Ternan. "Who was she?" says the nasty-minded person. "An actress—played with Dickens in the amateur company." "Well, then—of course"—comes the answer." Mr. Wright says Dickens "did the honourable thing" by her in this legacy. If Ellen Ternan was Dickens's mistress, the "honourable thing" was surely not to have blazoned the fact about in this manner.

WALTER DEXTER.

SOME PICKWICKIAN REFRESHMENT

WERY good little dinner, sir, they can get ready in half-an-hour—pair of fowls, sir, and a weal cutlet ; French beans, 'taturs, tart and tidiness. You'd better stop vere you are, sir, if I might recommend. Take adwice sir, as the doctor said.

* * * * *

A cold collation of an Abernethy biscuit and a saveloy.

* * * * *

A hamper of spacious dimensions—one of those hampers which always awakens in a contemplative mind associations connected with cold fowls, tongues and bottles of wine.

* * * * *

The supper was ready laid, the chairs were drawn round the table and glasses were arranged upon the sideboard and everything betokened the approach of the most convivial period of the whole twenty-four hours.

* * * * *

This way—this way—capital fun—lots of beer—hogsheads ; rounds of beef—bullocks ; mustard—cartloads ; glorious day—down with you—make yourself at home—glad to see you.

* * * * *

Having ordered a bottle of the worst possible Port wine, at the highest possible price, for the good of the house, they drank brandy-and-water for their own.

* * * * *

At the upper end of the room was a table, with a white cloth upon it, well covered with a roast fowl, bacon, ale, and etceteras ; and at the table sat Mr. Tupman, looking as unlike a man who has taken his leave of the world as possible.

* * * * *

Wery good thing is weal pie, when you know the lady as made it, and is quite sure it ain't kittens ; and arter all, though, where's the odds, when they're so like weal that the wery pie-men themselves don't know the difference.

* * * * *

Long after the ladies had retired, did the hot elder wine, well qualified with brandy and spice, go round, and round, and round again ; and sound was the sleep and pleasant were the dreams that followed.

* * * * *

A roast leg of mutton and an enormous meat pie, with sundry dishes of vegetables and pots of porter which stood upon the chairs or the sofa-bedstead, or where they could ; . . . the meat had been purchased, and dressed, and the pie made and baked at the prison cookery hard by.

* * * * *

The man to whom the order for the oysters had been sent, had not been told to open them ; it is a very difficult thing to open an oyster with a limp knife or a two-pronged fork ; and very little was done in this way. Very little of the beef was done either ; and the ham (which was also from the German-sausage shop round the corner) was in a similar predicament. However, there was plenty of porter in a tin can ; and the cheese went a great way, for it was very strong.

* * * * *

On the table before him stood a pot of ale, a cold round of beef, and a very respectable-looking loaf, to each of which he distributed his favours in turn, with the most rigid impartiality.

DICKENS'S AGREEMENTS WITH BENTLEY

IMPORTANT NEW FACTS

WE have lately examined a bundle of correspondence relating to Dickens's agreements with Richard Bentley—one of Dickens's earliest publishers, with whom trouble arose over the publication of *Barnaby Rudge*, and are able to print for the first time the many agreements that were entered into between 1836 and 1840. From these it will be seen that Forster's account of the differences between author and publisher did not do justice to the latter.

We preface the agreements themselves with the following résumé and remarks.

Richard Bentley was a more astute publisher than Chapman and Hall. The famous fifth part of *The Pickwick Papers*, introducing Sam Weller to the world, had only been published a few weeks when he completed a contract with Dickens for a novel "the title of which is not yet determined," for the copyright of which he agreed to pay £500; £400 on delivery of the complete work (by two promissory notes of £200 each at six and nine months) and the balance of £100 by a note at six months upon the sale reaching 1,450 copies. No time was fixed for the delivery of the manuscript, but Dickens undertook that he would not engage in any other literary work until the novel had been completed. He also promised his next novel to Bentley on the same terms.

The agreement was dated August 22nd, 1836, which all other writers, following Forster's lead, have erroneously stated as the date of the agreement for the editorship of "Bentley's Miscellany."

This new monthly publication was first proposed as "The Wit's Miscellany," and the agreement for Dickens to edit it was made on November 4th, 1836. His salary as editor was to be £21 per month, and in addition he was to contribute to each monthly part an original article of 16 pages for which he was to be paid at the rate of £20 per 16 pages (more than twice as much as the original payment for *Pickwick*). Copyright was to be the property of Bentley.

The agreement was for twelve months, with option on the part of Bentley to renew it for three years. In the event of the Miscellany ceasing before the twelfth number, Dickens was to receive the full payment of £41 per month, but such sums as might be paid for unpublished numbers should be calculated as a set off against a new work which Dickens engaged himself to write. He also undertook not to write for any other publication except *Pickwick* then being published, and a similar work to be written for the same publishers due to appear on the completion of that story.

Forster, and all other biographers of Dickens, are silent as to the additional £21 per month to be received for the contribution of an article, and those who state that the agreement included the copyright of *Oliver Twist* for the sum of £500 are equally wrong; that arrangement was made subsequently as we shall see.

It is well to note two important facts which emerge from a perusal of these two agreements: (1) That whereas in the agreement of August 22nd, Dickens agreed that the novel was to be his next work, yet in the agreement made in the following November, Bentley acquiesced in the fact that Dickens had promised another novel to Chapman and Hall; (2) That it was not until a year later (19th November, 1837) that Chapman and Hall made an agreement with Dickens for a story to follow *Pickwick*, although there may well have been a verbal understanding to that effect.

Before "Bentley's Miscellany" had published its fourth number, and when *Pickwick* had not been running a year, Dickens prevailed upon Bentley to improve his terms, and a fresh agreement was entered into on 17th March, 1837. By it, the term of Dickens's engagement was increased to five years with the option on the part of Bentley to renew it for a further term of five years. In the event of Bentley disposing of the Miscellany or discontinuing it, Dickens was to receive twelve months' notice, or £250 in lieu thereof, one half of which was to be reckoned as a set-off against a new literary work to be written by Dickens. An additional sum of £10 per month was to be paid for each monthly number selling more than 6,000 copies, and £5 for each succeeding 500 copies.

Forster makes no mention of this agreement; he may not have known of it. At the time it was signed he had only just made Dickens's acquaintance. He first became Dickens's guest in May, 1837, and was quick to help Dickens out of his difficulties, the following month he settled the trouble with Macrone by getting Dickens released from his obligation to write "Gabriel Vardon" for the small sum of £200, and Chapman and Hall to purchase the copyright of the two series of *Sketches by Boz* for £2,000, as we were able to show for the first time in *The Dickensian*, 1934, page 170. Thus "Gabriel Vardon" was free, and became *Barnaby Rudge*, the second novel promised to Bentley for £500 under the agreement of 22nd August, 1836.

But Dickens was still unhappy. In the midsummer of 1837 he appealed to Forster in the matter of his contracts with Bentley, and says Forster "a compromise" was effected in September. What happened was this. Dickens tendered his resignation on the 16th September, 1837 (when only the ninth number of the Miscellany had been published).

We have not seen the letter, but Bentley's reply dated 18th September, 1837, is before us. It acknowledges Dickens's letter of the 16th, and continues:

> "If I am to consider the determination therein announced as final it leaves me no alternative but that of consulting my legal advisers, and however much I may regret the necessity of doing so, I must announce to you my resolution of holding you to your agreements with me, and of requiring you to perform those agreements by continuing the office as Editor of the Miscellany and of furnishing the usual monthly articles. I have endeavoured during all our communications to meet your requests in a fair and conciliatory

manner, being desirous of doing everything which you might in the most liberal and equitable view of our engagements be considered entitled to, in the hope that all matters would be arranged between us on amicable terms, and shall certainly be much disappointed if you render a further continuance of our friendly relations towards each other impossible."

We must agree that Bentley's letter was quite a correct one; his revised agreement for the Miscellany shows he was anxious to meet Dickens in every way possible. The outcome of this was a new agreement dated 28th September, 1837, by which Dickens received an increased salary of £30 per month, plus one half the copyright of the 16 page contribution. *Oliver Twist* was to continue until the mid-summer of 1838; the remainder of the MS. was to be delivered by 1st May against payment by Bentley of £500. The copyright of the work was vested in Bentley for a period of three years, after which one half of the copyright was to revert to Dickens. It is not made clear whether Dickens received monthly payment of £21 per 16 page sheet for his contribution of *Oliver Twist* to the Miscellany prior to this date, but it was probably so, and this new arrangement was therefore also in Dickens's favour. The same agreement gave Dickens £700 for *Barnaby Rudge* instead of the previously agreed sum of £500. The manuscript was to be delivered by the following October; copyright terms the same as for *Oliver Twist*.

This document, the basis for a more formal agreement, was witnessed by Bentley's solicitor, John S. Gregory, of the firm of Aldington, Gregory, Faulkner, and Follett. It would appear that Dickens did not employ a solicitor at that time, but shortly after this date his friend Thomas Mitton started in practice as a solicitor, and a few months later Dickens consulted him.

After the September agreement with Bentley, Dickens entered into a contract with Chapman and Hall (date 19th November, 1837) to write *Nicholas Nickleby*, for which he was to receive £3,000 in twenty monthly instalments for a lease of the copyright for five years. No wonder that it rankled with Dickens that he had to write *Barnaby Rudge* for Bentley for a quarter of that sum.

Ten days later (29th November, 1837), Dickens entered into another agreement with Bentley. It was to edit the *Memoirs of Grimaldi*, to be completed by about 20th January, 1838, for which he was to receive half the profits, with £300 on account paid on signing the agreement by a bill at three months.

Dickens was, therefore, at this time very full with work. There were *Pickwick* and *Oliver Twist* month by month, *Grimaldi* was to be ready in January. *Sketches of Young Gentlemen* had been published in January, 1838 (for this Chapman and Hall paid Dickens £125), the first part of *Nicholas Nickleby* had been promised for the 15th March; he was still editing the Miscellany, and the thought of his promise to complete *Barnaby Rudge* by the October was "hanging over him like a hideous nightmare." Therefore on 11th February, 1838, he made a proposal to Bentley that it would be much more convenient if

Barnaby Rudge should follow *Oliver Twist* month by month in the Miscellany.

This was the beginning of a long wrangle which Forster says lasted six months. Dickens consulted Mitton, and there is in existence a draft agreement prepared by Bentley's solicitors which Mitton endorsed with the date 27th February, 1838, as approved by him on behalf of Dickens. This put into effect the agreement of the previous September, and adopted the suggestion that *Barnaby Rudge* should appear serially in the Miscellany. But it seems doubtful if this agreement was ever signed. In April, 1838, there is a letter from Bentley's solicitors to Smithson and Dunn, saying they will be pleased to commence correspondence with them, ' through the third set of solicitors " representing Mr. Dickens. Mitton had just joined Smithson and Dunn, which accounts for the transfer ; but the name of Mitton had not then been added to the firm as it was very soon afterwards.

Early in the following year Dickens ceased his editorship of Bentley's Miscellany. The agreement was dated 27th February, 1839.

Unfortunately Forster does not tell the whole story of this troublesome matter ; if he did, it would not have reflected credit on Dickens. He only tells us that on January 21st, 1839, Dickens wrote him a letter, enclosing one he proposed to send to Bentley. It expressed his inability to write *Barnaby Rudge*. He was chafing at the big profits Bentley was realising from *Oliver Twist*. " All this puts me out of heart and spirits ; and I cannot—cannot and will not—under such circumstances that keep me down with an iron hand, distress myself by beginning this tale until I have had time to breathe ; and until the intervention of the summer, and some cheerful days in the country, shall have restored me to a more genial and composed state of feeling. There—for six months *Barnaby Rudge* stands over . . . I hold myself released from such hard bargains as these, after I have done so much for those who drove them."

Forster then dismisses the matter with a short paragraph, saying " To describe what follows upon this is not necessary. It will suffice to state the results " ; these were, that Dickens was relieved of the editorship of the Miscellany as soon as the last part of *Oliver Twist* had appeared in it, and according to Forster " the still subsisting agreement to write *Barnaby Rudge* was, upon the overture of Mr. Bentley himself in June the following year, 1840, also put an end to."

This is neither truthful nor kind. Reference to " the still subsisting agreement " has led every subsequent commentator to think, and rightly too, that Bentley was still desirous of keeping Dickens to his old agreement. On the contrary, there was another agreement. On this Forster is absolutely silent, although he must have been aware of its existence. It was the direct outcome of Dickens's letter of the 21st January already quoted, and it gave Dickens thousands of pounds where before it had given him only hundreds.

The agreement is dated 27th February, 1839—within a month of the above-mentioned letter. There is a draft of it in the bundle of Bentley documents to which I have already referred ; it is specifically

mentioned by its date in the agreement under which, a year later Chapman and Hall bought back the copyrights of *Oliver Twist*, and which we print in full. Unfortunately this agreement for *Barnaby Rudge* is not among the papers; there is only a draft of it, with the alterations initialled by Bentley's solicitors, so we feel confident that these were the terms of the agreement of the 27th February, 1839, which both Dickens and Bentley signed. It was made on the same day as the agreement to discontinue the editorship of the Miscellany, and was part and parcel of it.

By this agreement *Barnaby Rudge* was to be delivered complete on the 1st January, 1840. Thus it gave Dickens much longer time than the six months' grace he had asked for.

On the delivery of the manuscript Bentley was to pay Dickens the sum of £2,000 in bills at 4, 6 and 8 months; should the sale of the book exceed 10,000 copies Dickens was to receive a further £1,000; if over 15,000 copies should be sold Dickens was to receive a final payment of a further £1,000 for the full copyright. Thus Dickens would have received £4,000 on a sale of 15,000 copies.

It was agreed that this should be the next work of Dickens, and he was to engage in no other literary work except *Nicholas Nickleby*, an annual publication in one volume, for both of which he was under contract with Chapman and Hall, and the book he was to edit for the benefit of the widow of Macrone, his first publisher.

It would appear that Cruikshank was going to supply the illustrations, for in an unpublished letter to him, undated, but probably written in October, 1839, Dickens wrote "I have finished my *Nickleby* at last . . . I am going forthwith, tooth and nail at *Barnaby* and shall have MS. by the end of the month for your exclusive eye." But, in spite of the offer of £4,000 instead of the original £500, the work was not forthcoming. In the December of 1839, when the complete work was nearly due, Smithson and Mitton wrote Bentley's solicitors advising them of a delay of 3 to 4 months on their client's part as only a small portion of the MS. was ready. Adlington, Gregory, Faulkner, and Follett of Bedford Row, replied on December 17th, 1839, expressing regret at the information, and asking by what date it could be completed, and what was Dickens prepared to offer Bentley as compensation for the delay. The letter pointed out that the date had already been extended.

We do not know what answer was given to this. A month or two later, Chapman and Hall announced a new work by Dickens, *Master Humphrey's Clock*. Bentley seeing this instructed his solicitors to write Dickens's solicitors (which they did on the 8th February, 1840) asking if *Barnaby Rudge* was yet ready, reminding them that Dickens had pledged himself that it would be his next work.

The result was that on the 2nd July, 1840, as Forster says, the agreement was put an end to by Chapman and Hall purchasing the copyright and stock of *Oliver Twist* for the sum of £2,250.

It is a great pity Forster went into detail over the troubles with Bentley but did not tell the story fully and truthfully.

W. D.

(1) THE AGREEMENT FOR *OLIVER TWIST*

London August 22nd 1836

AN AGREEMENT made this day between Charles Dickens Esq of 15 Furnivals Inn Holborn on the one part and Richard Bentley of New Burlington Street publisher on the other part The said Charles Dickens Esqre hereby agrees to write a Novel, the Title of which is not yet determined, to form three volumes of 320 pages each and 25 lines in each page and to place the said work in the hands of the said Richard Bentley for the purpose of publication

AND the said Richard Bentley hereby agrees to publish the said work for his sole use and benefit upon the following terms viz to pay to the said Charles Dickens Esqre for the copyright of the said work the sum of Five hundred pounds in manner following that is to say upon the delivery of the said work in a complete state for the press, to pay the sum of Four hundred pounds in two promissory notes at six and nine months date of Two hundred pounds each and the remaining sum of One hundred pounds upon the sale of the said work reaching to 1450 copies sold at the usual price in a promissory note at six months date Upon the payment of which last mentioned One hundred pounds the said Charles Dickens Esqre agrees to make over a regular assignment of the Copyright of the said work to the said Richard Bentley at the expence of the said Richard Bentley

It is mutually agreed between the parties hereto that no other literary production shall be undertaken by the said Charles Dickens Esqre until the completion of the above mentioned novel and that the said Charles Dickens will offer to the said Richard Bentley his next novel of three volumes post octavo and of similar extent to the work now purchased by the said Richard Bentley at and for the same sum namely Five hundred pounds for the entire Copyright In witness whereof the said parties have hereunto set their hands this day

Charles Dickens.

(2) THE FIRST AGREEMENT TO EDIT "BENTLEY'S MISCELLANY."

MEMORANDUM of an Agreement entered into this day between Charles Dickens Esq of 15 Furnivals Inn on the one part and Richard Bentley of 8 New Burlington Street Publishers on the other part—

1. The said Richard Bentley having projected a monthly publication under the title of "The Wit's Miscellany" to consist of articles of a humourous nature from the pens of eminent writers, hereby engages the said Charles Dickens Esq as Editor of the said Miscellany and the said Charles Dickens Esq hereby undertakes to Edit the same in the manner hereinafter mentioned for the consideration of the monthly payment of Twenty Pounds.

2. That it is hereby mutually understood that the duties of the said Charles Dickens Esq as Editor of the aforesaid Miscellany are :—to correspond generally with literary men contributors to the publication or likely to become so—to read the articles forwarded for the use of the Miscellany and to give his judgement upon their eligibility—to

revise and correct, when necessary, such articles as are accepted or intended to be used—to do his utmost to provide for the adequate and timely supply of the monthly Number, to consist of six sheets demy 8vo so as to enable the printer to go to press on or before the 24th of every month—and to correct the proof sheets and send them for press.

3. That the said Charles Dickens Esq hereby engages to furnish an original article of his own writing every monthly number to consist of about a sheet of 16 pages so that the 12 numbers shall contain as nearly as possible 12 sheets, for which the said Richard Bentley agrees to pay him at the rate of twenty guineas a sheet of 16 pages, on which payment the copyright of such articles to become the sole property of the said Richard Bentley.

4. That the said Richard Bentley shall have the right of exercising a veto on the insertion of any article in the Miscellany.

5. That all publications addressed to the Editor for notice in the above publication shall be considered as belonging to the said Richard Bentley.

6. It is mutually understood between the parties hereto that the said Charles Dickens Esq shall not enter into any arrangement to conduct or write for any other periodical publication whatever with the exception of the "Pickwick Club" now publishing by Messrs Chapman & Hall and a similar work which he has undertaken to write for the same publishers upon the completion of the "Pickwick Club"

7. This agreement is entered into for twelve monthly Numbers of the above Miscellany in the publication of the twelfth No. of which it shall be eligible to the said Richard Bentley to renew the above agreement for a further period of three years on giving to the said Charles Dickens Esq notice of his intention to do so on the day of publication of the 10th No. of the Miscellany.

8. It is fully understood that should the said Richard Bentley determine to abandon the publication of the aforesaid Miscellany before 12 Numbers have appeared that he shall guarantee to the said Charles Dickens Esq the payment of the above mentioned Twenty Pounds a month for the Numbers not published short of the twelve and also the further sum of twenty guineas a month agreed to be paid to him for a sheet of his own original writing, upon the understanding that such sums hereby agreed to be paid on account of the unpublished Numbers (if any) shall be deducted as a set-off by the said Richard Bentley from the consideration to be paid by him to the said Charles Dickens Esq for a literary work which the said Charles Dickens Esq engages to write for the said Richard Bentley should such a contingency arise.

In witness whereof the aforesaid parties have hereunto set their hands this fourth day of November 1836.

Richard Bentley.

(3) THE SECOND AGREEMENT *Re* "BENTLEY'S MISCELLANY."

MEMORANDUM of an Agreement entered into this day between Charles Dickens Esq of Upper Norton Street on the one part and

Richard Bentley of New Burlington Street London, Publisher on the other part.

Whereas a previous Agreement was made by the aforesaid parties on the 4th of November last past, in respect of a Work projected by the said Richard Bentley and there proposed to be entitled "The Wit's Miscellany" but which has since been published under the title of "Bentley's Miscellany," which said Work was to appear in Monthly numbers and which for the consideration therein named, *i.e.* Twenty Pounds per month was provided and covenanted to be edited by the said Charles Dickens Esq. It is hereby mutually agreed between the aforesaid parties that the first six clauses of such Agreement bearing date the 4th November 1836 are hereby confirmed and that the seventh and eighth Clauses of such Agreement are cancelled and the aforesaid parties do hereby accordingly declare them (the 7th and 8th clauses) to be null and void. In consideration of which the aforesaid parties do now enter into this further Agreement.

1. That the Editorship of the aforesaid Miscellany shall be performed by the said Charles Dickens Esq and that he shall continue to furnish for every monthly Number an original article of his own writing of about 16 pages as provided in the 3rd clause of the Agreement of 4th November 1836 for the period of five years from the date hereof, renewable at the termination thereof if the said Richard Bentley should desire it for an equal period. But that should the aforesaid Miscellany be discontinued by the said Richard Bentley or be disposed of by him before the expiration of such term of five years then it is hereby mutually agreed between the aforesaid parties that the said Charles Dickens Esq shall receive twelve months notice of such intention, or, failing which the said Richard Bentley shall pay him the sum of Two hundred and fifty Pounds, one half of which sum to be reckoned as a set-off against a literary work to be written by the said Charles Dickens Esq. for the said Richard Bentley.

2. That the said Richard Bentley shall pay to the said Charles Dickens Esq in addition to the consideration of Twenty Pounds per month provided to be paid him for editing the said Miscellany (in the first Clause of the Agreement bearing date 4th November 1836) the sum of Ten Pounds for each Monthly Number when the sale thereof shall amount to Six Thousand copies, and the further sum of Five Pounds upon every succeding 500 copies of each number sold beyond such sale of Six Thousand copies.

It is however fully understood that such additional consideration shall be payable only upon the aforesaid number of copies being sold at the usual trade price *i.e.* two shillings per copy, reckoning 26 as 24, but that should the said Richard Bentley be enabled to effect sales of the Miscellany for exportation at a price not exceeding one half of the selling price then it is agreed that such sale shall not be taken into account.

In witness whereof the aforesaid parties have hereunto set their hands this 17th day of March, 1837.

Richard Bentley.

March 17th 1837.

(4) THE THIRD AGREEMENT *Re* "BENTLEY'S MISCELLANY."

HEADS OF AN AGREEMENT BETWEEN MR. DICKENS AND MR. BENTLEY.

1. Mr. Dickens to continue to Edit the Miscellany for 3 years from December next in consideration of £30 monthly from this time.
2. Conduct of the Miscellany to remain with Mr. Dickens the contents to be arranged every month between him and Mr. Bentley and Mr. Bentley to have the power if he wishes of originating 3 articles in every number.
3. Mr. Dickens to furnish a paper every month as usual at Twenty Guineas per Sheet Half the copyright of these papers when collected to belong to Mr. Dickens.
   The Papers not to be collected before the expiration of three years from their Appearance in the Miscellany and to be published by Mr. Bentley on joint account.
4. Clauses 4 5 and 6 of the Agreement of the 4th November 1836 to be preserved The remainder of the Agreement to be cancelled.
5. Mr. Bentley to pay Mr. Dickens Ten pounds additional for each Monthly Number of the Miscellany when the sale amounts to 6000 copies and the further sum of Five pounds upon every succeeding 500 Copies of each number sold It being understood that sales to this extent are effected by Mr. Bentley at the usual Trade prices Excluding those sold for exportation at a lower price than 1/3d
6. Mr. Bentley to arrange with the Contributors for payment.
7. Oliver Twist to be continued in the Miscellany till Midsummer 1838 Then to be collected and the remainder of the Copy to be furnished by Mr. Dickens on Mr. Dickens receiving £500 to be furnished by the 1st May and delivered to Mr. Bentley. The Copyright to be assigned to Mr. Bentley for three years with a stipulation that during that period it shall not be published in the standard Novels or in numbers or parts At the expiration of that period half the Copyright to revert to Mr. Dickens and to be published by Mr. Bentley on joint account.
8. Barnaby Rudge a Novel in 3 vols Octavo Copy to be furnished to Mr. Bentley before or during the Month of October 1838 price £700 Copyright to be assigned to Mr. Bentley for 3 years with a stipulation that during that period it shall not be published in the Standard Novels or in numbers or parts. At the expiration of that period half the Copyright to revert to Mr. Dickens and to be published by Mr. Bentley on joint account.

A formal instrument or instruments to be prepared and signed Dated 20th September 1837.

Richard Bentley

Witness
John S. Gregory
Bedford Row.

(5) AGREEMENT FOR THE MEMOIRS OF GRIMALDI.

MEMORANDUM of an Agreement made this 29th day of November in the year of our Lord 1837. BETWEEN Charles Dickens of No. 48 Doughty Street in the county of Middlesex Esquire of the one part and Richard Bentley of New Burlington Street in the same county—Publisher of the other part WHEREBY it is agreed for the consideration hereinafter mentioned That the said Richard Bentley shall publish (at his own Expense) a book entitled "Memorials of Joseph Grimaldi Edited by Boz" which the said Charles Dickens agrees to Edit he being at liberty to make such alterations in the material of the said work furnished him by the said Richard Bentley as well in Enlargement as Abridgement as he may think desirable for the improvement thereof, provided that the work shall not form less than two volumes post octavo. That the said Richard Bentley shall be at liberty to publicly announce that the aforesaid work will be "Edited by Boz" but in no other manner to state either by himself or his Agents that the said work is written by the said Charles Dickens or that he is the Author thereof such being contrary to the fact. That the said Charles Dickens shall write a preface to the said work to be published therewith in which he shall be at liberty to state in what manner the paper upon which the Memoirs will be founded came into the possession of the said Richard Bentley as well as any other circumstances connected therewith that he may deem it expedient to introduce. That the MS shall be revised and completed by the said Charles Dickens ready for Publication on or about the 20th day of Janaury 1838 IN Consideration of the sum of Three hundred pounds secured to be paid by the said Richard Bentley to the said Charles Dickens (for which the said Richard Bentley has on the day of the date hereof given to the said Charles Dickens his Promissory note payable Three months after date) together with one half of the clear gains and profits (if any) which the said work may realize after payment of the several sums following viz The sum of Three hundred pounds which it is mutually agreed shall be retained by the said Richard Bentley in repayment of the sum of Three hundred pounds hereinbefore agreed to be paid by him to the said Charles Dickens –also the charges which he shall incur and pay for printing paper and advertizements. The sum of £85 agreed by the said Richard Bentley to be paid to the Executors of the late Mr. Grimaldi for the material of the Memoirs dictated by Grimaldi and prepared by Mr. Wilks as well as any other sums of money which the said Richard Bentley shall pay for Embellishments, Paper, printing advertizements and other incidental Expenses and an allowance of £3 per cent on the gross amount of the sale for risk of Bad Debts etc. That the moiety of the clear gains and profits which shall be made of every edition that shall be printed of the said work after the aforesaid deductions being made therefrom shall be secured to be paid by the said Richard Bentley to the said Charles Dickens by his promissory note payable 3 months after date and such promissory note shall be given by the said Richard Bentley to the said Charles Dickens within 14 days after the clear gains and profits of the said work shall be ascertained as aftermentioned. That an account shall be rendered by the said Richard Bentley to the said Charles Dickens of the costs and produce of the said work at the end of four months after publication thereof and also of every subsequent Edition if

required by the said Charles Dickens so to do And that after rendering such account he shall not be required to render any further account at any earlier period than at the expiration 6 months from the date of render of any previous account That the said Richard Bentley shall sign and subscribe such account when delivered with his name to attest the truth thereof and that if the said Charles Dickens shall not feel himself satisfied or convinced of the correctness of the said accounts the same shall be referred to two indifferent persons the one to be appointed by the said Charles Dickens and the other by the said Richard Bentley and in case of their disagreement by an umpire to be appointed by the two persons so agreed upon as aforesaid previous to their proceeding upon such reference who shall be at liberty and the said Richard Bentley hereby gives and grants to them an authority to inspect his Books of accounts together with his Bills and Receipts of the printers, Embellishers and all other persons employed in the getting up the said work in order to test the correctness thereof Upon whose decision the said Charles Dickens and Richard Bentley hereby mutually agree to be bound That in case either party should refuse for the space of 7 days next after notice given him for that purpose to name an arbitrator (in the event of any disagreement happening as to the accounts of Sale so to be rendered by the said Richard Bentley to the said Charles Dickens as aforesaid) the Arbitrators appointed by the party so giving notice as aforesaid shall be at liberty to decide upon the matters so in difference whose decision it is hereby expressly agreed shall be binding and conclusive on both parties And that it shall be competent to either party to make this submission and the award to be made in pursuance of such reference as aforesaid a Rule of any of Her Majesty's Courts of Law at Westminster That the said Work shall not at any time be printed or published by or for the said Richard Bentley in any other form than 2 vols post oct. without the Express consent in writing of the said Charles Dickens first had and obtained for that purpose. The books sold to be accounted for at the trade sale price reckoning 25 copies for 24 unless it be thought advisable to dispose of any copies or the remainder at a lower price. The same to be left to the judgement and discretion of the said Richard Bentley.

Richard Bentley.

(6) THE FINAL AGREEMENT

ARTICLES OF AGREEMENT

made the second day of July One thousand eight hundred and forty, BETWEEN Charles Dickens of Devonshire Terrace Esquire of the one part and Richard Bentley of New Burlington Street Publisher of the other part.—

WHEREAS by an Agreement under the respective hands of the above named Charles Dickens and Richard Bentley bearing date the twenty seventh of February One Thousand eight hundred and thirty nine, the said Charles Dickens for the consideration therein stated to be paid to him by the said Richard Bentley did agree with the said Richard Bentley for the sale to him of the Copyright of a certain Work which he then intended to write to be entitled " Barnaby Rudge or a Tale

of the Great Riots." AND whereas by certain other articles of Agreement under the hands and seals of the said Charles Dickens and the said Richard Bentley bearing even date with the last recited Agreement. It was agreed that the said Charles Dickens should from a certain day therein limited discontinue his Editorship of a certain work of which he had, theretofore been the Editor for the said Richard Bentley under the title of " Bentley's Miscellany " that the said Charles Dickens should be entitled to a certain sum on all Numbers of such Miscellany containing any article written by him the sale of which should reach or exceed six thousand copies the same to be accounted for as therein mentioned that subject to certain stipulations therein contained in relation to a certain work under the title of " Oliver Twist " the sole copyright of all other works written by the said Charles Dickens which had theretofore appeared in the Miscellany so far as respected the printing and publishing the same works detached from the said Miscellany should from a period of three years to be computed from their appearance in the said Miscellany become the property of the said Charles Dickens and Richard Bentley as Tenants in Common in equal moieties that in consideration of the sum of Five hundred pounds paid by the said Richard Bentley to the said Charles Dickens the said Charles Dickens would if required assign to the said Richard Bentley the sole and exclusive Copyright of and in the said Work entitled " Oliver Twist " for three years from the twentieth of October then last with certain stipulations as to the mode of publication that at the expiration of the said period of three years the said Copyright should become the property of the said Charles Dickens and Richard Bentley as tenants in common in equal moieties to which were added clauses for the said Charles Dickens if he should think fit at the expiration of the said period of three years to take a moiety of the unsold printed copies together with the engravings etchings etc. published therewith at the cost price thereof That the said Richard Bentley should be at liberty to charge the said Work with certain expences during the period same should be published on the joint account of himself and said Charles Dickens with power for either party to purchase the share of the other in the event of his being desirous of disposing of his interest therein. A stipulation that at no time should the Work be published in any other manner or form than that prescribed and a power for the said Charles Dickens to put an end to the now reciting Agreement in the event of the said Richard Bentley neglecting to perform his portion of its conditions and concluded with mutual Releases of all claims which either of them might have against the other under or by virtue of an Indenture of the twenty second of September then last.— AND whereas up to the present time no request has been made by the said Richard Bentley to the said Charles Dickens to assign to him for a period of three years the Copyright of the said work entitled " Oliver Twist " in pursuance of the provisions of the last recited Agreement but the said Richard Bentley has been permitted to continue the publication thereof and at the present time there are now remaining unsold One Thousand and two Copies of the said entire work in three Volumes together with the plates and Illustrative thereof. AND Whereas the said Charles Dickens hath contracted with the said Richard Bentley for all the residue of his right and interest under and by virtue of the aforesaid two several recited Agreements and for the said instruments to be given up to him the

said Charles Dickens (without prejudice to the said Richard Bentley being at liberty to reprint publish and sell any Number of the aforesaid Miscellany which shall have originally contained any Article written by the said Charles Dickens and for liberty to do which the said Charles Dickens hereby gives and grants to the said Richard Bentley full licence so to do and agrees to execute a proper and more formal deed or instrument to effectuate such purpose the same to be prepared by and at the expence of the said Richard Bentley) in case he shall require it And hath agreed to pay the said Richard Bentley on the signing of this Agreement the sum of Two thousand two hundred and fifty Pounds And the said Richard Bentley hath agreed to deliver the aforesaid One thousand and two Copies of the said entire work called "Oliver Twist" in a perfect and complete state in quires (not bound) fit for Sale with the illustrations to accompany same as also the original plates from which the same every and any of them may have been struck off unto Messrs. Chapman & Hall of the Strand Publishers on his the said Charles Dickens behalf and the said Charles Dickens hath agreed to cause to be delivered to the said Richard Bentley at any time or times within a reasonable time after having been required so to do any number of copies to be struck from the said plates so given up as aforesaid on receiving from the said Richard Bentley the sum of Four shillings per hundred being the expence of the paper and striking off the same. AND doth also give up to the said Richard Bentley all right and interest of him the said Charles Dickens in or to any portion of the Profit which would have otherwise accrued or might hereafter accrue to him for and by reason of the sale of any number of the Miscellany in which any portion of his works originally appeared having reached or exceeded a Sale of six thousand Copies NOW THIS AGREEMENT WITNESSETH and the said Richard Bentley in consideration of the sum of Two thousand two hundred and fifty pounds to him paid by the said Charles Dickens at or before the execution of this Agreement and of the said Charles Dickens having consented to forego for his benefit all share and interest which could or might at any time have arisen by the sale of any part of the said Miscellany to the extent hereinafter mentioned and in consideration of the grant or licence hereinbefore contained on the part of the said Charles Dickens to reprint publish and sell any number of the said Miscellany which hath heretofore contained any article written by the said Charles Dickens doth hereby agree with and to the said Charles Dickens at any time hereafter when thereunto requested to assign and make over all the right and interest of him the said Richard Bentley and in the aforesaid two several recited Agreements of the twenty-seventh of February One thousand eight hundred and thirty nine (with the exceptions before stipulated) and hath on the execution of this Agreement in pursuance thereof delivered up to the said Charles Dickens the said two original Agreements and also the said One thousand and two Copies of the said entire work entitled "Oliver Twist" together with the plates etchings etc used in the getting up of the said Work and hereby undertakes to execute any instrument by way of Release (to be prepared by and at the expence of the said Charles Dickens) of all claims and demands which he has or could or might have against the said Charles Dickens for or in respect thereof which said Deed or Instrument shall contain a Covenant on the part of the said Richard Bentley not to advertize or publish any numbers

of the said Miscellany in which any portion of the said work entitled "Oliver Twist" shall have originally appeared in any other manner or form than as the same has heretofore been published. And the said Charles Dickens on his part hath at or immediately before the execution of this Agreement paid to the said Richard Bentley the sum of Two thousand two hundred and fifty pounds and doth hereby agree to give and grant to the said Richard Bentley (by a proper Instrument to be prepared by and at the expence of the said Richard Bentley) liberty to print publish and sell in any reprint of the parts or numbers of the said Miscellany in which portion of the aforesaid work entitled "Oliver Twist" originally appeared in the same manner and form and to a like extent as the same did so originally appear but the licence so to be given by the said Charles Dickens to the said Richard Bentley to cease in the event of the said Richard Bentley causing to be reprinted in any greater quantity in any one part or number the said work entitled "Oliver Twist" than originally appeared in each monthly part or number or on the said Richard Bentley advertizing the said work in any other form than as hitherto advertized. AND further that he the said Charles Dickens will assign unto the said Richard Bentley all interest which could or might arise to him for or by reason of the sale of any monthly part or number of the said Miscellany in which any portion of his works shall have originally appeared reaching and exceeding six thousand copies and also will release and discharge the said Richard Bentley from any liability in respect of any covenants or conditions in the said Agreement or Instrument or Indenture bearing date the twenty seventh day of February One thousand eight hundred and thirty nine. AS witness my hand the day and year first above written.

Witness to the Signature of the parties { Charles Dickens / Richard Bentley.

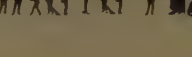
John S. Gregory Bedford Row
Thos. Mitton 23 Southampton Buildings.

Received the day and year first above written by me the undersigned Richard Bentley the sum of two thousand two hundred and fifty pounds from the within named Charles Dickens being the consideration money expressed to be paid by him to me £2250

Richard Bentley.

Witness to the signature of the said Richard Bentley – – – Thomas Mitton.

The counter-part of this agreement is in the Widener collection at Harvard University, and has been published in the Catalogue prepared by Dr. Rosenbach.



DICKENS'S TENANCY OF FURNIVAL'S INN

SOME NEW DOCUMENTS

SINCE that great authority on *Pickwick*, Percy Fitzgerald, wrote the article on "Dickens and Furnival's Inn," in *The Dickensian* for 1907, much new knowledge of those obscure days has come to light.

First there was that letter to Tom Beard from Bentinck Street, on a Saturday evening in 1834, published first in *The Dickensian*, 1932, page 90, in which his reasons for quitting the paternal roof were given. The father also gave his reasons for breaking up the home to the same correspondent in a letter dated 4th December, 1834, and included in "Dickens to his Oldest Friend" (Putnam's, 1932).

The Front Room at 15 Furnival's Inn.

When writing the above-mentioned article, Percy Fitzgerald had access to the Rent Books of Furnival's Inn, which defined the chambers as "No. 13, Three-pair back. Mr. Charles Dickens came Christmas 1834, £35 5 0," and the same book informed us that after a year at No. 13, he took better rooms at "No. 15, three-pair floor front, south at £50 a year for three years certain." This was in anticipation of his marriage.

We are now able to present our readers with copies of three documents which have lately been presented to The Dickens House. They are: (1) Agreement for tenancy of No. 13 Furnival's Inn; (2) An inventory of fixtures at both Nos. 13 and 15; (3) Dickens's notice to cease the tenancy of No. 15, drawn up by T. Mitton, 3 New Inn. It will be remembered that Dickens and his bride occupied the chambers at 15 Furnival's Inn for about a year, when the birth of the first child made a move imperative; and accordingly the house in Doughty Street was rented on a three years' agreement, from March, 1837. Meanwhile the

Furnival's Inn chambers were retained by him until the agreement expired at Christmas, 1838.

I.

An Inventory of the Fixtures in the Chambers of No. 15 Furnival's Inn the property of the Trustees and Executors of the late Henry Peto Esqre.

Front Room.

A 38 in. Register Stove.
2 Roller Blinds.

Bed Room.

A 38 in. Register Stove.
Row of 4 Pegs.

Back Room.

A 36 in. Register Stove.
Row of 6 Pegs.
4 Stout Deal Shelves in Cupboard.
Knocker on Door.

A List of the Fixtures in the Chambers on the Third Floor No. 13 Furnival's Inn the property of Charles Dickens Esqre.

Front Room.

A 36 in. Register Stove.
2 Holland Roller Blinds.

Middle Room.

A 36 in. Register Stove.
2 Holland Roller Blinds.
A Cupboard on the right hand fitted with 3 return Shelves and Drawer.
A Cupboard on the left hand fitted with 3 return Shelves and Drawer.

Back Room.

A Boot Rack fitted in Fire Place.
A Knocker painted black on Outer Door.

W. T. Fry on behalf of the Trustees and Exors. of Henry Peto Esqre, deceased, agrees to exchange the Fixtures the property of the said Trustees in the Chambers No. 15 Furnival's Inn, Third Floor South, agreeable to the annexed Inventory for the Fixtures the property of the said Charles Dickens in the Chambers No. 13 Furnival's Inn, Third Floor in consideration of Mr. Charles Dickens paying the said Trustees and Executors the Sum of Twenty One Shillings which said sum the said W. T. Fry hereby acknowledges to have received for the said Trustees.

March 10, 1836. W. T. Fry.

II.

AGREEMENT made and entered into this 2nd day of December 1834, between Thomas Grissell, of York Road, Lambeth, in the County of Surrey, Builder; Samuel Morton Peto, of the same place, Builder; and Edward Gardner, of Paternoster Row, in the City of London, Bookseller, (the Executors named and appointed in and by the last

Will and Testament of Henry Peto. Esquire, late of York Road, aforesaid, also of Highbury Terrace, Islington, and of Lincoln's Inn, in the county of Middlesex, Builder, deceased,) of the one part, and Charles Dickens of Bentinck Street Cavendish Square of the other part, that is to say

The said Thomas Grissell, Samuel Morton Peto, and Edward Gardner, do hereby agree to let unto the said Charles Dickens, and the latter doth hereby agree with the said Thomas Grissell, Samuel Morton Peto, and Edward Gardner, to hire and become the Tenant of all that set of Rooms or Chambers situate on the Third Floor of the Messuage No. 13, in Furnival's Inn, in the County of Middlesex consisting of Three Rooms on the said Floor, together with a Cellar, No. 3 ; and a Lumber Room No. 1 in the roof of the said Messuage ; to hold for the term of One Year, computed from the 25th day of December 1834, and so on from Year to Year, until the Tenancy shall be determined by such notice as hereinafter mentioned, at the net Yearly Rent of Thirty five pounds sterling, together with the yearly sum of Five Pounds sterling, as an additional Rent for Dues for Watching and Lighting the said Inn ; the same to be paid respectively by Four Quarterly Payments, on the 25th day of March, the 24th day of June, the 29th day of September, and the 25th day of December ; the first Quarterly payment of such Rent and Dues to be made on the 25th March 1834 now next ensuing, and in default of payment of either of the said sums, upon either of the said quarterly days, the said Thomas Grissell, Samuel Morton Peto, and Edward Gardner, to have the liberty and power of Distress, as between Landlord and Tenant ; and the said Charles Dickens doth hereby agree with the said Thomas Grissell, Samuel Morton Peto, and Edward Gardner, their Executors, Administrators, and Assigns that the said Charles Dickens, his Executors or Administrators, shall and will well and truly and punctually pay or cause to be paid unto the said Thomas Grissell, Samuel Morton Peto and Edward Gardner, their Executors, Administrators, and Assigns, the Yearly Rent of Thirty five Pounds, together with the yearly sum or additional rent of Five Pounds at the days and times in the manner hereinbefore prescribed for the payment thereof.

And further, that the said Charles Dickens shall not, at any time during the continuance of his Tenancy, let the said Rooms or Chambers, so hereby agreed to be let, as aforesaid, or any part thereof, unto any person or persons whomsoever, nor permit or suffer any Auction or Sale to be made therein, or cause any other name, save the name of the said Charles Dickens, to be painted or exhibited on the Doors of the said Chambers, or on the passage entrance thereto, nor put any writing or description of any kind in the windows of the said Chambers, without the consent, in writing, of the said Thomas Grissell, Samuel Morton Peto, and Edward Gardner, their Executors, Administrators, or Assigns, being first had and obtained for that purpose.

And further, that the said Charles Dickens shall not and will not at any time during the continuance of his Tenancy, permit or suffer any Children to reside or live in the said Chambers, so hereby agreed to be let as aforesaid ; nor allow any Carpets, Mats, or Bears to be beaten or shaken by any persons or persons in his employ, or under his control, in any part of the said Inn ; nor permit any flower or garden Pots to be exposed on the window sills, or any Clothes Poles to be

extended therefrom ; nor do, or permit or suffer any other act, matter or thing, that may prove a nuisance to the Tenants of the adjoining Chambers, and Inhabitants of the said Inn ; nor erect or use any Furnace, Steam Engine, Stove or Oven, (common fire-place excepted) ; nor any Chemical or Combustible process, in or upon the Premises ; nor deposit any Hazardous Goods in or upon the same ; nor do, permit, or suffer any other act or thing that shall in any way vitiate, or tend to vitiate or make void the Policies of Insurance effected on the said Inn.

And it is hereby agreed and declared, that the usual Six Calendar Months' Notice, in writing, shall be given by the said Thomas Grissell, Samuel Morton Peto, and Edward Gardner, their Executors, Administrators, and Assigns, and accepted by the said Charles Dickens or by the latter to the former, for determining the Tenancy of the said Charles Dickens of the said Chambers, so hereby agreed to be let as aforesaid, at the expiration of the said term of One Year hereby granted, or of any subsequent Year for which the same shall be continued to be holden under this Agreement.

In witness whereof, the said Parties have hereunto set their Hands the Day and Year first above written :

Thos Grissell.
signed W. T. Fry for S. M. Peto and
Edw Gardner
Charles Dickens.

III.

Gentlemen

I HEREBY give you Notice that on the Twenty fifth day of December next I shall quit and deliver up possession of All that set of Rooms or Chambers situate on the South Side of the Third floor of the Messuage No. 15 in Furnivals Inn in the County of Middlesex consisting of Three Rooms on that floor together with a Kitchen No. 8 in the Basement a Cellar No. 9 and a Lumber Room No. 5 in the Roof of the said Messuage which I now hold of you under an agreement dated the 7th January 1836 for a term which expires on the said 25th day of December next.

Dated this 9th day of January 1838

Yours fy
to Thomas Grissell Samuel Charles Dickens
Morton Peto and Edward Tenant.
Gardner Executors of the last Will
and Testament of the late Henry
Peto Esquire deceased—
Landlords of the above mentioned premises etc.
and Mr. Stephen Fordham
their Steward.

This document is endorsed by T. Mitton, as follows :—

Served copy on Mr. Fordham in Furnivals Inn abt ¼ p 4o'clk Mr. Fordham refered to the Books of the Inn and stated that it was quite right as Mr. Dickens term expired at Xmas next. Dated this 9th day of January/38 T.M.

THE DICKENS FELLOWSHIP

ANNUAL REPORT, 1935

THE year through which we have passed has been one of intensified public interest in Dickens and his works. The Fellowship as loomed large in the public eye, and its prestige and authority ave been acknowledged to a greater extent than ever before in its istory.

Film Companies vie with each other in their desire to give their Dickensian productions the right atmosphere and setting and to this nd have sought the advice of our experts. This was notably so in he case of *The Old Curiosity Shop* and *David Copperfield* films, when he services of our Editor were requisitioned. The services of our ice-President, Mr. Hugh Walpole, were enlisted to supervise the reparation of the script of the latter film, for which purpose he ent out to Hollywood. The *Great Expectations* film had its première creening in the Dickens House itself before the Trustees and mem- ers of the Executive Committee of the Fellowship and thus secured otable advertisement and a good send off on its release. Further nterest was aroused by a broadcast interview between your Hon. ecretary and Mr. Francis L. Sullivan (Jaggers and Crisparkle of the lms) on his experiences at Hollywood.

Perhaps, however, the most outstanding tribute to the Dickens ellowship was the invitation of the Lord Mayor of London's Com- ittee to provide a Dickens pageant for the Lord Mayor's Procession n the 9th November. This was taken up heartily and proved ighly successful as is shown by the receipt of the following esolution passed unanimously at a meeting of the Lord Mayor and heriff's Committee on the 13th November, 1934.

"That the heartiest thanks of this Committee be given to the Chairman and members of the Committee of the Dickens Fellowship for the admirable pageant arranged by them in illustration of incidents and characters from the writings of Charles Dickens and effectively displayed in the Lord Mayor's procession on November 9th, 1934, notwithstanding the unfortunately inclement weather which prevailed on that day.

This Committee desire especially and gratefully to recognise the services of Mr. Walter Dexter in connection with this display.

Signed on behalf of the Committee,

FRANK SMITH,
Chairman."

The present Lord Mayor of London, Sir Stephen Killik, has been a ember of the Fellowship for many years and has consented to allow is name to be submitted for the Presidency of the Fellowship.

The Council desires to place on record its high appreciation of the ervices of the retiring President, Mr. Alfred Noyes. He has worthily aintained the traditions of the President's office and has added ustre to the list of his distinguished predecessors. His interest in our

affairs has been marked by his attendance and speeches at our various public functions which have revealed the depth of his knowledge of and love for Dickens and have always proved of infinite charm to his listeners. We tender him our most grateful thanks.

In reviewing the work of the Fellowship as a whole, we are happy to note that the tide of prosperity is again on the turn and if we cannot boast of a great advance during the year we can say that at least we have made a little progress.

Since the last Conference a new branch has been formed at Lancaster, and the Bristol and Clifton Dickens Society has joined our ranks by affiliation so that to-day we can report 44 home branches and 33 overseas, an increase of two on the year.

Your Council is pleased to observe the continued activities of the branches particularly along the lines of charitable work. In this report it is impossible to enumerate all that has been done in this direction but we can confidently state that the cumulative efforts are of great importance and most beneficial in their results.

The Council has met four times during the year and we are pleased to note an increasing interest taken by the branches in these meetings. Of a total attendance of 91, 57 have been representatives from the following branches: Balham, Leyton, St. Pancras, Tabard Players, Bath, Bedford, Birmingham, Blackburn, Bromley, Cheltenham, Eastbourne, Edgware, Hatfield, Liverpool, Manchester, Nottingham, Rugby, Southend, Wellingborough, Whitstable, Auckland (New Zealand), and Toronto.

The Council meetings are greatly valued by those who attend as providing facilities for the cultivation of that spirit of Fellowship which is so desirable and we would urge those branches which hitherto have not been represented to endeavour during the coming year to join us in our deliberations. Also, the "Roundabouts" following the Council meetings are greatly appreciated as affording opportunity for the acquisition of knowledge that is not otherwise available.

The Conference at Southend-on-Sea last year was a highly successful function at which 25 home and 5 Overseas branches were represented by 235 delegates and members who, for four days, entered heartily into the joy of Fellowship with many happy reunions and thoroughly enjoyed the many amenities provided by the Southend Branch for their entertainment and pleasure. The various functions were carried out without a hitch and reflected the greatest credit on the organisers.

Celebration of the 123rd Anniversary of the Birth of Dickens was observed by a large number of our branches at home and abroad. Greetings were sent from headquarters to each branch celebrating the event. The Council would emphasise this annual event as affording an opportunity for demonstrating the unity of the Fellowship by the mutual exchange of greetings on this occasion.

The Council has pleasure in reporting that the Costume Department instituted two years ago under Miss Minards and Mrs. Bacon, is increasing in popularity and usefulness. There are now 90 costumes available for hire, and during the year there have been 176 hirings, and

many have secured prizes for their hirers at the various functions at which they have been worn. A tribute of thanks is accorded to the working party of ladies who meet week by week for the planning and construction of the costumes.

In conclusion, your Council rejoices in the "signs of the times." a growing interest in Dickens and the work of the Fellowship, and is assured that the ideals for which we stand are steadily but surely gaining ground and is confident that with the hearty co-operation of the branches many lovers of Dickens at present outside its ranks may be won to its support and the Fellowship strengthened in its future usefulness in the service of mankind.

On behalf of the Council,

Signed A. W. EDWARDS,
Hon. Secretary.

BOOKS OF THE PICKWICK PERIOD

It is impossible to attempt to form an opinion of how *The Pickwick Papers* made its great and successful appeal to the public close on one hundred years ago, without having some idea of the literature of that period. There is no lack of books on the subject, but never has it been put in so compact and interesting a form as Miss Amy Cruse has done in *The Victorians and Their Books* just published by Allen and Unwin. Although chapter eight is devoted entirely to Dickens, and largely to the advent of *Pickwick* which was to change the outlook in fictional literature, the chapter on "The Victorian Reader" is what we found most interest in; to this, add the excellent chapter "The Two Nations" by which Miss Cruse means the rich and the poor, and we are fully prepared for due appreciation of the public which Dickens addressed.

This book is an admirable companion to Lord David Cecil's critical estimate of the Victorian novelists, since it does not so much attempt criticism of the novels of that great age, as to give the reader an insight into what the people of the day thought of the contemporary literature. The author has consulted hundreds of sources for such information. "All very well, but damned low" was the opinion of *Pickwick* pronounced by the editor of the *Quarterly Review*; whereas at the same time, Mary Russell Mitford, a spinster of fifty, gave it as her opinion that "a lady may read it aloud." Miss Eden, in India, wrote home in 1837, "I wish you would say more about the Pickwicks. We are all so fond of them. Are we wrong?" *Pickwick* and *Nicholas Nickleby* were so popular with the Rugby boys that Dr. Arnold complained that "exciting books" such as these "satisfied their intellectual appetites and left them with no taste for good literature of all sorts, even for history and poetry." On the other hand, Dean Hole, unashamedly admitted that although he had an infinite appreciation of cheesecakes, he nevertheless saved half his income of sixpence a week to buy the monthly numbers as they came out.

We could fill another page with such delicious stories as these, but must not be tempted. For the approaching centenary of *Pickwick*, this book must be read; it will be readily digested, being so appetising.

THE DICKENS

Dr. INCOME AND EXPENDITURE ACCOUNT

EXPENDITURE.	£ s. d.	£ s. d.
To Rent (including Insurance, Lighting and Heating), and Rates	77 1 7	
,, Printing and Stationery	37 11 3	
,, Salaries	299 0 0	
Less Contributed by the Dickens House ..	123 10 0	
	175 10 0	
,, General Expenses and Postage	113 12 8	
Less Amount charged to *The Dickensian* ..	75 1 6	
	38 11 2	
		328 14 0
,, *The Dickensian* supplied to Headquarters' Members ..	86 5 0	
,, *The Dickensian* supplied to Branch Secretaries	10 4 0	
		96 9 0
,, Meetings		22 1 7
,, Presentation of Autographs and Portraits to the Keats Museum		3 0 0
,, Charitable and Philanthropic Expenditure—		
Donation to Cot Fund	15 15 0	
Sundry Donations, Toys, Christmas Entertainments Account	37 8 5	
Essay Competition Prizes	6 6 4	
		59 9 9
,, The Pickwick Centenary Fund (*per contra*)		49 12 4
,, Depreciation—		
Library, Pictures, and Furniture		8 5 5
,, *Loss on The Dickensian* for the year to 30th November, 1934		13 15 7
		£581 7 8

BALANCE SHEET

LIABILITIES.	£ s. d.	£ s. d.
Amount due to *The Dickensian Account*		129 16 8
Life Membership Fund—		
As at 31st March, 1934..	225 15 0	
Subscriptions received during the year	10 10 0	
		236 5 0
Dickens' House Fund—		
Amount due in respect of Grant received from the Trustees of the late Sir George Sutton		100 0 0
Badges Account—		
As at 31st March, 1934	19 7 2	
Excess of Receipts over Payments during the year.. ..	1 16 0	
	21 3 2	
Less Grant to Costume Department	19 7 2	
		1 16 0
Special Reserve Fund—		
Amount received in the previous year in respect of the Publication of the Beadnell Letters	340 0 0	
Special Receipts for the year ended 31st March, 1935 ..	697 14 0	
	1037 14 0	
Less Donation to " The Dickens House " £50 0 0		
Amount transferred to Advertising Fund £50 0 0		
	100 0 0	
		937 14 0
Advertising Fund	.. ..	50 0 0
The Pickwick Centenary Fund	.. ..	49 12 4
Income and Expenditure Account—		
Balance at 1st April, 1934	632 5 0	
Less Amount transferred to Special Reserve Fund ..	340 0 0	
	292 5 0	
Less Excess of Expenditure over Income for the year ended 31st March, 1935	75 18 7	
		216 6 5
		£1721 10 5

We have examined the above Balance Sheet with the Books and Vouchers of the verified the investments.

4b Frederick's Place, Old Jewry, London, E.C.2.

FELLOWSHIP

FOR THE YEAR ENDED 31ST MARCH, 1935. Cr.

INCOME.	£ s. d.	£ s. d.
By Subscriptions—		
Headquarters' Members	294 19 8	
Branches	124 10 1	
Interest on Investment of Life Membership Fund, (*less* Tax)	7 13 0	
		427 2 9
„ Receipts for Charity—		
Sundry Donations, etc.	23 19 6	
Interest on 4% Consols (Gross)	4 14 6	
		28 14 0
„ Amounts raised on behalf of the Pickwick Centenary Fund (*per contra*)—		
Miss Lambert's Lectures	6 2 6	
Whist Drives	17 3 6	
St. Pancras Branch Dance	3 14 0	
Sundry Receipts	1 10 0	
Excess of Receipts over Payments in respect of Special Functions	21 2 4	
		49 12 4
„ Balance being Excess of Expenditure over Income carried to Balance Sheet		75 18 7
		£581 7 8

NOTE.—Subscriptions due from Branches but remaining unpaid have not been brought into Account.

AS AT 31ST MARCH, 1935.

ASSETS.	£ s. d.	£ s. d.
Life Membership Fund Investment at cost—		
As at 31st March, 1934, £237 11s. 8d. 4% Consols	215 5 0	
Purchased during the year, £18 1s. 0d. 4% Consols	21 0 0	
		236 5 0
(Market Value at 31st March, 1935, £293 19s. 6d.)		
Investment of Special Donation, at cost—		
As at 31st March, 1934, £118 5s. 10d. 4% Consols		105 0 0
(Market Value at 30th March, 1935, £136 0s. 8d.)		
Library, Pictures and Furniture (including items loaned to Dickens House Museum and Library)—		
As at 31st March, 1934	61 6 7	
Purchased during the year	21 8 0	
	82 14 7	
Less Depreciation at 10%	8 5 5	
		74 9 2
Dickens House—		
Loan Account	50 0 0	
Contribution Account	4 12 6	
		54 12 6
Cash at Bank	1253 10 8	
Less Petty Cash Overdrawn	2 6 11	
		1251 3 9
		£1721 10 5

Dickens Fellowship and certify the same to be in accordance therewith. We have also

(*Signed*) WHINNEY, SMITH & WHINNEY, Chartered Accountants,
15th May, 1935. *Hon. Auditors.*

DICKENSIAN PEEPS INTO "PUNCH"

DIRECTED BY THE EDITOR

I.

DICKENS'S association with that truly national periodical which will very soon be celebrating its centenary, was a most peculiar one. Although he was a close friend of its editor Mark Lemon, the only contribution he ever offered to it—so we are informed—was rejected. Yet he has been the longest and the most constant contributor to its pages; and will, we believe continue his connection with "Punch" so long as his works remain a part of the language of the country.

It was during the fourth year of its existence that the "Punch" Cartoonist turned to Dickens for inspiration. With the flow of time, cartoonists come and go; but Dickens is always there to give them a helping hand. Is somebody greedy? then Oliver Twist asks for more. Is a politician vacillating? then he is Micawber, waiting for something to turn up. Is a certain prominent person spreading rumours of a disturbing nature? then the Fat Boy wanting to make our flesh creep is brought into play. "I will never desert Mr. Micawber." "Is the old man friendly?" "Codlin's the friend." "Thinking of the old 'un" are all fruitful captions for the cartoonist, whilst characters such as The Artful Dodger, Mrs. Gamp, Bumble, Fagin, Pecksniff, Tony Weller, and Captain Cuttle, are brought in over and over again to give point more surely than any amount of words could do.

From 1844 until 1850 the cartoons were provided by John Leech, also a great friend of Dickens; and not a year has since passed without a Dickens cartoon, large or small.

The first appeared on March 30th, 1844, and represented "Henry" asking for more, the Henry being Brougham. This was the first of a very long series of similar cartoons by different artists, with which we shall deal more fully in a future number.

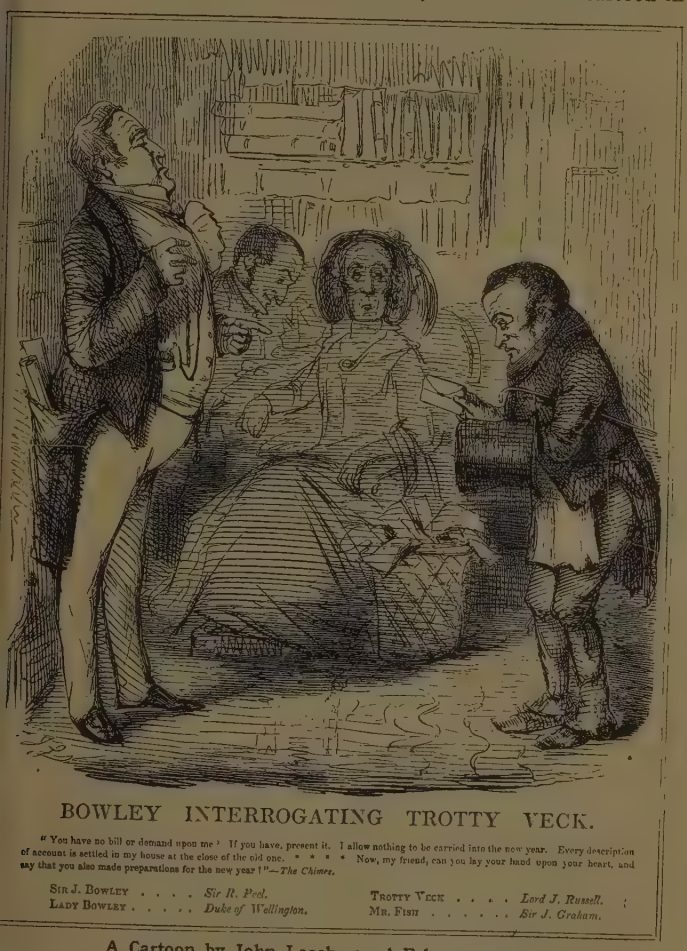
For the present we shall content ourselves with a few of Leech's cartoons which were more than usually topical, being drawn within a few weeks of the appearance of the characters therein depicted. The first was on 22nd February, 1845, when Leech made a cartoon from one of his own illustrations to *The Chimes* which had appeared the Christmas before.

The next week we find Leech's splendid study in worsted, also from *The Chimes*. (See facsimile on page 266).

The next Christmas Story to appear was *The Cricket on the Hearth*, Christmas, 1845. The following month (31st January, 1846), a cartoon appeared representing Sir Robert Peel as "The Political Tilly Slow-boy" (see page 284). The subject was selected by Henry Mayhew; and here again John Leech adapted one of his original drawings to the cartoon. The same was the case three years later, with the cartoon of the Tetterbys from *The Haunted Man* (see page 283), but that book had already been published fourteen months when

the cartoon appeared. Johnny with his Financial Reform baby was Lord John Russell.

The Chimes had also provided the subject for another cartoon in



BOWLEY INTERROGATING TROTTY VECK.

"You have no bill or demand upon me? If you have, present it. I allow nothing to be carried into the new year. Every description of account is settled in my house at the close of the old one. * * * * Now, my friend, can you lay your hand upon your heart, and say that you also made preparations for the new year?"—*The Chimes.*

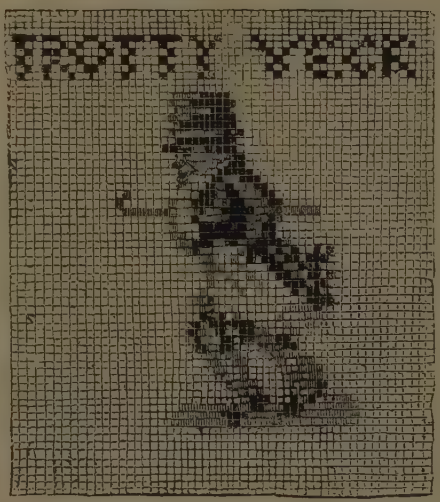
SIR J. BOWLEY . . . . *Sir R. Peel.*
LADY BOWLEY . . . . . *Duke of Wellington.*
TROTTY VECK . . . . . *Lord J. Russell.*
MR. FISH . . . . . *Sir J. Graham.*

A Cartoon by John Leech, 22nd February, 1845

845; this time it was a small one by Newman, which we reproduce n page 272. The letterpress was the work of Gilbert à Becket. A ear previously the same artist had cartooned Sir Robert Peel as "The Political Pecksniff" (see page 281). The text below the picture

was the work of Percival Leigh. Another small cartoon by Newman, is also reproduced: it appeared on 10th November, 1849, and represented Louis Napoleon as Mr. Winkle with the refractory steed (see page 309).

THE POETRY OF WORSTED.



It is not often that we notice matters connected with the Fine Arts, but we cannot omit the opportunity of criticising a portrait of Trotty Veck, done in colours, after the original design of Leech, and intended to form one of a series of illustrated holders for tea-kettles. We are not aware to whose needle we are indebted for the work before us, but the handling of the different coloured worsteds reminds us a good deal of Etty.

The artist has not been happy in the apron, which has too much repose, and is, in fact, toned down so as to be quite out of keeping with the skirts of the coat, which seem to be fluttering in the breeze, and are full of what may be called the poetry of motion. The eye would have been better for less worsted and more expression, while there is a fulness in the mouth, which arises from the artist having overcrowded it with colour, and used his needle somewhat lavishly. As an attempt, however, to bring art home to our hearths, by fixing it on our tea-kettles, the work before us deserves to be encouraged, and will take its place by the side of the cats and baskets of flowers with which our pictorial rugs have rendered us familiar.

From "Punch," 29th February, 1845

[I am indebted to Mr. M. H. Spielmann, the author of "The History of 'Punch,'" for much help in the compilation of this article and those that will follow.—Editor.]

THE LIVERPOOL CONFERENCE, 1935

FOR the second time in its history the Annual Conference took place at Liverpool, and a very happy time was spent from the evening of Friday, May 29th, to that of Monday, June 3rd.

Headquarters were established at the Adelphi Hotel, and a large party from London and Southend was the first to arrive on Friday afternoon. Delegates soon began to arrive from all quarters and the Lounge was the scene of many renewals of old friendships. Later in the evening a reception was held at Reece's Café. Here the President of the Liverpool Branch, Mr. A. S. Mason, and Mrs. Mason welcomed some three hundred delegates and friends. The first part of the evening was devoted to dancing, and after an interval for refreshments, a dramatic performance of *Great Expectations*, arranged by the Hon. Secretary, Mr. G. H. Boothman, was given by the members of the Liverpool Branch, and proved very acceptable. Dancing was continued till a late hour.

Next morning, prompt at 10 o'clock, The Lord Mayor (Alderman F. T. Richardson, J.P.) formally opened the Conference. He expressed his pleasure at being present, as any Conference concerning Dickens was of interest and importance to anyone interested in Civic Welfare ; he warmly welcomed the Conference to the city and instanced its numerous attractions—The Art Gallery, Library, Cathedral, Mersey Tunnel, etc. ; and hoped none of the delegates would miss seeing these places of which the city was proud. He thought there was nothing on the Agenda but what could be disposed of in reasonable time to leave them free to enjoy the amenities of the city. He hoped they would have a very successful Conference and that their visit to Liverpool would be fraught with such pleasant experiences that they would carry away with them many happy memories.

The Chairman (Mr. Walter R. Frith) having expressed the hearty thanks of the Conference to the Lord Mayor for his kindness in attending and for his generous welcome, the Lord Mayor retired.

The Chairman commenced his address by saying that his first acquaintance with the works of Dickens was at the age of eleven, when he was presented with a copy of *Nicholas Nickleby*. After reading that work, he had an overpowering desire to visit the Portsmouth Road and inspect the Cross at the foot of which Nicholas and Smike rested while on their pilgrimage ; the advent of the bicycle made this possible a year or two later. Many incidents had since occurred which had put him in the path of Dickens—a few years spent in a lawyer's office—when occasionally the late Sir Henry Fielding Dickens was briefed as leading Counsel—an acquaintance with Barnacles Senior and Junior in the "Circumlocution office," when he always remembered Dickens's words, "Oh, you mustn't come here wanting to know you know," and business visits to many localities described by Dickens in his works.

At the 1932 Conference the Chairman spoke of the absence of Branches of the Fellowship in certain towns and said that a Conference, at which delegates from Bath and Berlin, Manchester and Madrid,

Hackney and Havre, were assembled, would put the spirit of Locarno into insignificance. With this in mind, the Southend Branch made an endeavour to obtain data on the popularity of Dickens in some of those countries in which a Branch of the Fellowship does not at present exist. Letters were despatched to Iceland, Damascus, Baghdad, Newfoundland, Halifax (Nova Scotia), Sicily, France, and Germany. It seemed easy to imagine how the blood of the inhabitants of Iceland might become quickened by thoughts of "hot punch," the wit of Weller and the peregrinations of Pickwick; conversely how the blood might become cooled under the torrid skies of the desert of Mesopotamia by reading about "Winkle on the Ice." The reader's imagination, if a member of the R.A.F., would have wandered over to the green lanes of Blighty, the shady trees, cooling pools and streams of our jewel of the seas.

Some very gratifying information had been received. Dickens's works are widely read and very much appreciated. The books are not only in public and private libraries, but they also adorn the bookshelves of private residences in several parts of the globe mentioned. Dickens is, in fact, considered a classical author and it is interesting to learn that in more than one instance he is abroad as at home, a "set question" in the examination for those candidates who aspire to a B.A. degree. *The Cricket on the Hearth* has been produced with success on the French stage and when one considers that the French are not a "home race" as the term is understood in this country, the human note of the book must ring with perfect harmony to receive so excellent a response from the French people. An adaptation of this story has also been presented in operatic form in Germany.

From Japan we learn that the books of Dickens are read extensively there: some plays from the book have been produced and the cinemas have shown various excerpts from his works.

The cinema, which has the happy knack of hitting off the public taste, has already discovered that from a box-office point of view an El Dorado exists in the novels of Dickens. The picture producer's intuition was amply justified when *David Copperfield* was filmed, for it attained a huge success. *Great Expectations*, *The Old Curiosity Shop* and recently *Little Dorrit* have also been filmed and shown to an interested public. To a serious student of Dickens this must be very gratifying, but the most important feature that emerged is, perhaps, that the characters provide the actors and actresses with material which call upon their powers of characterisation to the utmost. This striving to attain the ideal of such perfect characterisation must tend to keep alive the intellectual and artistic side of the theatre.

Continuing, the Chairman remarked that certain Continental nations were striving to find their ideals, and in the process banning many things which we may consider essential. He felt it rather a triumph for the humanity of Dickens, who fought fiercely against the abuses of officialdom, that his works are not banned. The human understanding of Dickens is still heard throughout Europe and who can forecast whether in the ultimate it may not assist in leading their footsteps onward and upward; to laugh with us at the wit of the characters of Dickens; to form a bond of love and sympathy between our race and theirs so that our children's children will be able to look fearlessly into the future and remember with gratitude the debt which a released mankind owes to the genius of Dickens.

The following telegram was despatched to H.M. The King:

"The Delegates to the Dickens Fellowship Conference now being held in The Town Hall, Liverpool, and representing 77 Branches in the United Kingdom, Australia, Canada, New Zealand, U.S.A., Argentine and Denmark send loyal and sincere greetings to your Majesties on the auspicious occasion of your Silver Jubilee.

Walter R. Frith, *Chairman*."

to which the following reply was received and read at the Dinner:

"The King is much gratified to receive the Message of congratulation which you have sent on his Silver Jubilee, and I am desired to express His Majesty's thanks to all who joined in these good wishes.

Clive Wigram."

The Roll of Branches was then called to which the following responded —Headquarters, 32; Balham, 5; Hackney, 1; Leyton, 5; St. Pancras, 12; Dickensian Tabard Players, 1; Bath, 1; Birmingham, 10; Blackburn, 4; Blackpool, 10; Brighton, 3; Bromley, 1; Cheltenham, 9; Eastbourne, 5; Edgware, 4; Gloucester, 2; Hatfield, 1; Hull, 3; Liverpool, 33; Manchester, 29; Nottingham, 23; Preston, 2; Redditch, 2; Rochester, 4; Southend, 10; Wellingborough, 4; Wellington, N.Z., 1; Toronto, 1; Hawaii, 2; Copenhagen, 1; total 218.

Greetings were received from Auckland, N.Z., Sydney, Shrewsbury, Lancaster, Bromley, Cheltenham, Boston, U.S.A., New York, and Los Angeles.

The Minutes of last Conference having been approved by the Council were taken as read and signed by the Chairman.

No questions arising, the report of the Council (see page 259) was read by the Hon. Secretary.

In the unavoidable absence of the Hon. Treasurer, Mr. T. W. Hill, the audited accounts and Balance Sheet were presented by Mr. Walter Dexter, who prefaced his remarks by reading a letter from Mr. Hill, couched in delightfully Micawberish terms, expressing his regrets and apologies for absence—the first time for twenty-three years—the letter greatly enlivened the proceedings.

In proposing "That the Annual Report and Accounts be received, adopted and entered on the Minutes," Mr. Bretherton (Gloucester) made feeling reference to the loss of so many distinguished Dickensians, and paid special tribute to the services of his late colleague and past President of the Gloucester Branch, Mr. W. L. Edwards. Mr. A. S. Mason seconded the motion, and after some discussion in which several suggestions were made and noted for future attention, the proposition was carried unanimously.

Sir Stephen Killik (Rt. Hon. The Lord Mayor of London) was unanimously elected as President for 1935-37.

The existing list of Vice-Presidents were re-elected for the year, as were also Executive Officers:—Hon. Secretary: Mr. A. W. Edwards; Hon. Treasurer: Mr. T. W. Hill; Hon. Editor: Mr. Walter Dexter.

Mr. J. Cooper Sands in making the above propositions referred to the list of distinguished men who had occupied the position of President of the Fellowship, paid a warm tribute to the retiring President, Mr. Alfred Noyes, and congratulated the Executive Committee on securing the promise of Sir Stephen Killik to accept the position for the next two years. He also paid generous tribute to the work of the Executive Officers.

Messrs. Whinney, Smith & Whinney were reappointed Hon. Auditors, and a cordial letter of thanks for their past services was ordered to be sent to them.

It was agreed to accept the invitation from London :

> "That the Conference should meet there in 1936 during the Pickwick Centenary Celebrations 28th March to 5th April."

The appointment of the Pickwick Centenary Sub-Committee was approved.

Christmas Books and *Christmas Stories* were selected as the books for the Session 1936-37.

Satisfactory reports were submitted on the working of Regional Groups, Numbers 1, 3, and 6.

A proposition "That the Chairman of Council be an *ex-officio* member of the Executive Committee" was carried and this brought the business side of the Conference to a close.

Votes of thanks to the Liverpool Branch for their hospitality, to the Lord Mayor and Corporation of Liverpool for the use of the Town Hall, and to the Chairman for his conduct of the meeting, were enthusiastically carried, and the proceedings closed at 12-45 p.m.

Saturday afternoon was devoted to sight-seeing, and parties under the personal guidance of members of the Liverpool Branch visited various places of interest according to their inclination prior to gathering in the evening for the Annual Conference Dinner, at the Adelphi Hotel. This brilliant and successful function was attended by 250 guests under the Chairmanship of Mr. A. S. Mason, supported by The Lord Mayor (Alderman F. T. Richardson), The Dean of Liverpool (Dr. Dwelly), and Mr. Cecil Roberts who in proposing "The Immortal Memory," charmed the guests with his spirited defence of Dickens against present day critics (see page 273).

The other Toasts were "The Dickens Fellowship" proposed by the Dean of Liverpool (see page 275) and responded to by the Hon. Secretary, also by Mr. D. A. Elwes, Vice-President of Liverpool Branch, for the Branches, and Mr. Robert Anderson, of Hawaii, for the Overseas delegates. "The City of Liverpool," by the Chairman, reply by the Lord Mayor. "The Liverpool Branch" was proposed by Miss M. M. Farmer, ex-President of Manchester Branch, and acknowledged by Mrs. S. Wade, Vice-President of the Liverpool Branch. It was a night of excellent speeches interspersed with songs finely rendered by Miss Gladys Sweeney, and by Mr. Ben Wood with entertaining stories and songs at the piano.

On Sunday afternoon the delegates attended "Evening Prayer"

at the Cathedral. The auditorium was crowded for the impressive service, at which Mr. Cecil Roberts read the lesson, and the Very Rev. the Dean of Liverpool delivered a telling address from the words "Christ in you the hope of glory." After the service delegates were specially conducted over the Cathedral and shewn its chief glories—a privilege that was highly appreciated.

The exigencies of space forbid more than a brief reference to the informal gathering on the Sunday evening at the Adelphi, in a room kindly set apart for the occasion, and we can only say that under the leadership of Mr. Baines a very pleasant time of Fellowship and entertainment was spent; there was no lack of talent forthcoming, and the time thus occupied might have been extended indefinitely but for the long day facing us on the morrow, even so, a little coterie, not content to retire, must needs repair to the Smoking Room to listen to a London member whose talent had hitherto been unsuspected and who surprised his audience by his clever and original compositions. Mr. Lincoln, we congratulate you !

The coach trip to Bettws-y-coed on the Monday proved very attractive and five coaches were requisitioned to convey the delegates. The route was *via* the Mersey Tunnel and out through the delightful scenery of the Vale of Clwyd, Denbigh Moors and Pentre Voelas to the Swallow Falls Hotel, where lunch was served; here a couple of ladies in National costume entertained the company by answering questions in Welsh and pronouncing some of the difficult names of Welsh towns.

Having explored the beauties of the Falls, the return journey was made *via* Llangollen (where a short halt was made to view the river scenery from the Dee bridge) and the lovely Vale of Llangollen to Chester where we had hoped to make a stop, but a heavy thunderstorm prevailing we had to forego the pleasure of exploring the streets of this historic city and be content with driving through; in spite of this everyone thoroughly enjoyed the trip and voted it a great success.

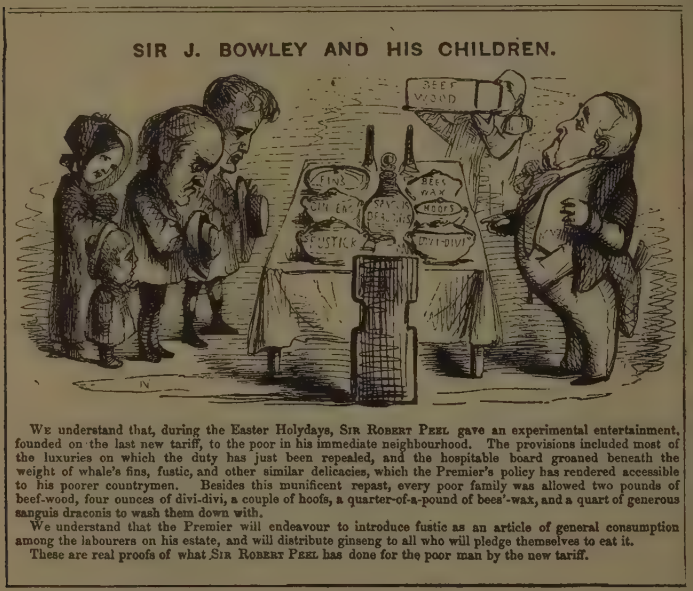
The final function took place in the evening at the Walker Art Gallery, where a reception was given by the Lord Mayor and Lady Mayoress to about 300 guests. Apart from the many beautiful pictures to be seen there was a special exhibition of Dickensiana from the Hornby Library, which gave much pleasure to many of the guests, also by request, two pictures by C. E. Perugini (husband of Dickens's daughter Kate) were specially placed on view.

A feature of the reception was a parade of Dickens characters; about fifty ladies and gentlemen in costume made a processional tour of Prince George Room to the accompaniment of music by the Police band and the plaudits of the guests. Six "Characters" were selected as being of outstanding merit, "Miss Havisham" (Mrs. Sarah Wade, Liverpool), "Mrs. Fezziwig" (Mrs. Beck, Runcorn), "Betsey Trotwood" (Mrs. Martin, Headquarters), "Lady Dedlock" (Mrs. Baines, Liverpool), "Mrs. Merdle" (Miss Cooper, Liverpool), and "Flora Finchin" (Miss Harper, Liverpool). The prize was awarded to Mrs.

Wade whose character study of "Miss Havisham" was generally acclaimed.

At this stage a very cordial vote of thanks was accorded to the Lord Mayor and Lady Mayoress on the motion of the Hon. Secretary, seconded by Mr. Chas. Porter, to which the Lord Mayor responded in a characteristic speech.

A move was then made to the bountifully supplied refreshment buffet where final exchanges of good wishes were expressed, and "Good-byes" said as the company gradually dispersed and the brilliant



We understand that, during the Easter Holydays, Sir Robert Peel gave an experimental entertainment, founded on the last new tariff, to the poor in his immediate neighbourhood. The provisions included most of the luxuries on which the duty has just been repealed, and the hospitable board groaned beneath the weight of whale's fins, fustic, and other similar delicacies, which the Premier's policy has rendered accessible to his poorer countrymen. Besides this munificent repast, every poor family was allowed two pounds of beef-wood, four ounces of divi-divi, a couple of hoofs, a quarter-of-a-pound of bees'-wax, and a quart of generous sanguis draconis to wash them down with.

We understand that the Premier will endeavour to introduce fustic as an article of general consumption among the labourers on his estate, and will distribute ginseng to all who will pledge themselves to eat it.

These are real proofs of what Sir Robert Peel has done for the poor man by the new tariff.

A "Punch" Cartoon by W. Newman, 5th April, 1845

See page 264

functions of the Liverpool Conference, 1935, were brought to a finish, leaving us with happy memories of friendships cemented and with a deep feeling of gratitude to our Liverpool friends who had spared no pains to make our visit pleasant and memorable. Other than those officials already mentioned in this report we wish to express our appreciation of the work of Miss C. A. Jacobsen (Treasurer), Mr. T. N. Philip, Mr. F. A. Van Gelder (Past Presidents), Mr. J. Rycroft, Miss M. E. Harper, Miss N. Kelly, Miss Jessy Edwards, and Miss A. Bowen, which contributed unobtrusively yet very effectively to the success of the various functions.

A.W.E.

Mr. CECIL ROBERTS on

"THE IMMORTAL POLICY OF CHARLES DICKENS"

(At the Liverpool Conference)

IN proposing the toast* by which you have honoured me in entrusting it to my hands I must confess, at the outset, that I am not a Dickensian; that is, I have offered to him no exclusive allegiance, nor, perhaps, that consistent devotion which marks the appreciation and intimate knowledge of members of the Dickens Fellowship. I could answer no catechism on his works, his characters, or his personal life. But a mere subaltern in the army of letters, a very undisciplined army I fear, that exists by imaginative campaigns rather than by planned intellectual assaults—has no difficulty in paying homage to a Field-Marshal—and learning from his defeats as well as his successes.

It is both strange and exhilarating to see this large and enthusiastic assembly of readers of Dickens, for according to smart contemporary opinion you have no existence, you are a mythical body, or, in your most active form, a corpse, as unwept as you are unburied! I am assured again and again that Dickens is as dead as the Dodo, but I remember that the Dodo is in constant activity as the symbol of extinction. May I, therefore, address you as symbols of a public that does not exist, as Dodos, who, never alive, are strangely and obstinately never quite dead? And since you are a mythical body I can say to you, commit with you, indiscretions such as only a surgeon could make with a post-mortem victim, fearing neither retort nor action for damages.

What then, to be candid, is the matter with you, and therefore with Dickens, for you are both guilty of obstructional survival in an age of sex-appeal, tinned food, and twopenny libraries? Certain faults are at once obvious, faults almost in the nature of a crime in the practise of contemporary letters. The lamentable failure to find anything improper in Dickens's works has made certain literary Spilsburys perform post-mortem investigations on the respectably interred corpse of the master. The curiously inverted logic of the Freudian faith has been applied to infer, if not to prove, that a man who repressed his pen in an instinct of propriety must have repressed a nature on the verge of impropriety. Readers of Freud know what he found in the face of Leonardo da Vinci's Mona Lisa—if her smile was painted to the sound of music then it must have been not the fugues of Bach but the syncopation of the Black Bottom that inspired it. And readers of some recent books on Dickens have also been made aware of semi-Freudian and wholly unpleasant experiences drawn from the frank smile that Dickens lifted to the mask of life.

What, simply stated, is the basis of these innuendos? Dickens was not happily married. "God knows she would have been a thousand times happier if she had married another kind of man," he

* The Immortal Memory of Charles Dickens.

wrote. There is the sum total of the evidence against Dickens. It was not even an original confession—if we accept the musical-hall conception of conjugal bliss he was speaking for the great majority of his readers. After twenty-two years of strain, and the creation of a family of ten children, he left his wife. He left her so decently that some latter-day scribes regard it as almost indecent and have done their best to place Dickens in the gallery of the unprincipled gallants by imparting to him casual adventures with a sister-in-law or an actress. Sad to say, from their point of view, Dickens remains immortal though decent. But let us turn from the pathologists to the critics. Dickens has been charged, and you with him, of an orgy of sentimentality. Among some writers, especially those incapable of arousing any emotions at all, it is a crime to be sentimental. You must not wear your hearts upon your sleeves, you must not have sleeves at all and walk boldly nude through those dreary deserts explored not by Lawrence of Arabia but by Lawrence of Erotomania. All the lovers in Dickens are sickly—since they fail to make us sick ! There is a lamentable absence of those dots which imply the night before and the morning after, so long the shorthand of a school of fiction we might call the *risqué* and the asterisky. Dickens was distressingly hearty, his characters believed in progress, the gospel of kindness and a sort of external Christmas spirit. All that is ludicrously out of date—better a pain with Tchekov than a plum-pudding with Dickens, assert our ultra-moderns.

Lastly, I would point out to you, a moribund body, basely bent in adoration to a figure long dead but somehow never quite buried, Dickens was too simple. It is obvious why his name has been wrongly associated with the query, " What the Dickens— ? " before any obscure or preposterous fact. If he had seen more clearly he would have written less clearly. It is no longer art to conceal art, you must befog it. In a great city famous for its maritime experience this necessity will be obvious. No ship is ever so large as the one which emerges from a fog, hence this fashion of literary obscurity in which one sensible sentence, emerging from a fog of phrases, achieves an immensity overwhelming to the little tugs pulling patiently at great lengths of prose. Dickens could never say or see a thing except simply. He had a child-like delight in roaring fires, good dinners, undisguised love affairs and, at times, undisguised villains. For Dickens believed that he lived in an era of goodwill and good temper. He indulged in satire, deadly downright satire, but he loved laughter. His books render a needed service to the Victorian era and our own. We are led to believe that the Victorian era was an age of repression, of gloom. " We are not amused," said the Queen, from which we must infer that the age of the gloomy Queen preceded that of the gloomy Dean. " Stuff and nonsense ! " said Dickens, and so good was his stuff and so much sense had his nonsense, that they have not worn out yet in this pneumatic, radio-static age.

Well, ladies and gentlemen, what shall I say to you in your effete survival, your regrettable enthusiasm for this fellow Charles Dickens ?

I will hurl the last dreadful charge at your heads—you are old-fashioned! But take heart, there are degrees of being old-fashioned. I am informed it is now old-fashioned to like Galsworthy and Conrad. They are *demodé*. The flies have settled on Barrie and Wells, not saved by the cellophane of Fashion. But good writing is like good wine, it gathers a bouquet in the cellarage of Time, and old-fashioned furniture, when it is old-fashioned enough, becomes antique and cherished. You have therefore only to wait a little longer to find your master and his masterpieces highly valued again.

Dickens, one hundred years ago, lived in an Inn on the site of which now stands the world's largest insurance company. His dwelling there, in Time, was symbolic, for he took out there not a Life but an immortal policy which assured to the English-speaking peoples an endowment, an inexhaustible fund of simple decency, clear humour, noble indignation, and honest affection, which has brought enduring honour to English letters and English life.

THE TRIBUTE OF "GOD'S FOOL"

The Dean of Liverpool, the Very Rev. F. W. Dwelly, M.A., coined for himself a new title in the following speech delivered in proposing the toast of "The Dickens Fellowship" at the Conference Dinner in Liverpool.

You will remember that a feast is never complete in the art of our Master Dickens without good-health drinking, it does not matter to whom as long as it is done with good cheer. So be it now.

And here further you will remember in every one of the many planets that he crowded with faces and figures you could find a fool. He liked, I like, perhaps we all like, a good fool: as did Charles Lamb. Jane Austen loved a healthy fool. Dickens showed a riotous love of fools, simple fools, sincere fools, good at heart, good to live with, kind fools, lovable fools, good fools: and, I seem to remember, somewhere he says "God's fools." I know of no Dean that comes into his universe, so let the Dean of Liverpool choose for his other title "God's fool": and then he will be among Dickens's company: for otherwise I shall be jealous of the minor canon, Crisparkle, who is the only representative of a cathedral in Dickens planets. And what a good name is Crisparkle! Yet no, not so good a name as God's fool. So I choose the latter, and echo with delight the saying of that delicate fool, Miss Bates. "It is such a happiness when good people get together, and they always do," said Miss Bates.

This must surely explain our togetherness? Good people in Dickens's sense of the word, "good people" all in the fellowship: it is indeed happiness when good people get together.

They must have felt that at the Jubilation of Lords and Commons, but I wonder how many of the belted Earls and white-sleeved Bishops and blackcoat commoners assembled for the King's joy-day knew that they were in the same Westminster Hall for the King's reading of his joy-speech as one hundred and one years earlier stood our master reading with joy the first serial of his work that was destined to make him a national institution, and his work the stimulus of human-hearted freedom. When I read of the King in Westminster Hall I saw in my

soul the young man in that same great hall, when a hundred and one years earlier the first record of his toils and hopes and fears came into the hands of Charles Dickens.

For him in 1840 and 1850 cathedrals and churches were of little account. Often as I watch on cold or wet days the very poor children running round about in and out of Liverpool Cathedral I say to myself—it might have been otherwise if when the boy Dickens turned from his cold work in the blacking warehouse there had been a warm St. Paul's, or if the ten-year old lad, hurrying away from knocking at a bogus Mr. Fagin's house had been able to warm himself in a welcome Southwark Cathedral.

Later in life his was a busy world—in proportion as busy as our own. The rush to get his copy from Exeter to London in time for the printer's devil to be satisfied ! But never too busy to get together—" It is such a happiness when good people get together, and they always do," as Miss Bates said. You, my Lord Mayor, get rushed about in a different way to the way our Master Dickens rushed about ; in this, as in many matters, my Lord Mayor, you and your gracious lady are after his heart in that, despite the rush and hurry, you strike a spark in the hearts of individual men and women, kindling their hearts by the warmth of your face. How Dickens would love the honesty of your speeches, and the unerringness of your kindling !

In 1920, I ran a Dickens Carnival in Southport, on this kindling business, the true art of Dickens's craft. I remember I was asked by a reporter why I was doing it. " Kindling, my boy," said I, " kindling." For a whole winter I had over a thousand people reading Dickens, then deciding which of his characters they would portray—for I accounted, and still do account, the interest in individuals is of chief importance in this kindling art ; kindling the heart by the gladness of the face ; melting the chains that bind men who should be free.

You will often hear of the philanthropic mission of our Master Dickens. But I find in all my reading of him that there is a far deeper vein, a root of which philanthropy was the flower. That root was freedom, freedom for each soul to move in its own livery, freedom to refuse to put one's soul in another person's livery. Dickens was hailed spontaneously as a great national institution ; on analysis I am of the opinion it was because he set men free. He was forever opening up ways of freedom, and linking the arms of humanity in the swing of a free step.

Liberty of the press, Liberty of authors, Liberty of debtors, Liberty to laugh, Liberty to grow ; and this because of the deep respect for the dignity of man, woman, and child, the dignity of the human make-up.

So, if I am not the minor canon of Cloisterham I would like you to toast " Crisparkle," and out of love for our common master, toast a society that dare not become coldly antiquarian, as do almost all other societies ; but, neglecting the morose hum of the drone who is bringing no honey, drink with the murmur of the bee, that lovely murmur of creative imagination for which old England still hungers—" glad company with Charles Dickens "—" kindling the imagination by the warmth of the heart "—" holding it strong by the fires of cleansing imagination "—to which I raise my glass, and ask you to raise yours.

SOME VERY MINOR CHARACTERS

By ULYSSES WALSH

A WIDE-SPREADING, thickly populated city has much in common with the typical Dickens novel. The average man, for example, knows well those parts of the city in which he lives and works. But there are other sections which he seldom visits and about whose buildings and residents he has little information. And, strolling up shady by-streets or skulking through sordid alleys, there are thousands of his fellow citizens whom he will meet just once or twice in his life, or whom he may never see.

So with a Dickens book. The major characters who are frequently upon the scene, and whom we grow either to love or hate correspond to the flesh and blood men and women with whom we are intimately acquainted. The relatively minor actors take rank with our townsmen whom we know only slightly, while there is also a third group—the Very Minor class, as I think of it—whose members are allotted the most subordinate rôles. They have little or nothing to do with the working out of the plot and speak only a few lines before leaving us forever. Yet, brief as their appearance is, they tell us enough about themselves to make it apparent that they bear the characteristic stamp of the Master, and cause us to realize how severe would have been our loss if we had never met them at all.

What good Pickwickian can fail to recall the scene, in which Sam Weller, taking his ease in the bar of the George and Vulture, is accosted by "a young boy of about three feet high, or thereabouts, in a hairy cap and fustian overalls, whose garb bespoke a laudable ambition to attain in time the elevation of a hostler"? This very picturesque youth, after delivering a message to Sam from his father, Tony Weller, walks away, "awakening all the echoes in George Yard . . . with several chaste and extremely correct imitations of a drover's whistle, delivered in a tone of peculiar richness and volume."

Then there are Mr. Jinks, the pitiful, down-trodden clerk to Mr. Nupkins, magistrate at Ipswich, and Mr. Blotton, of Aldgate, who in the very first chapter has the temerity to accuse the celebrated Samuel Pickwick himself of being a "humbug." True, the dispute is patched up when Mr. Blotton announces that he used the derogatory expression in merely a "Pickwickian sense," but he is later exposed as the wretch he is when he strives to disprove the antiquity of that immortal stone, whose lettering runs: "bil stumps his mark." Mr. Blotton makes but two appearances, but we know him and how well we know him!

Turning to the last book, *Edwin Drood*, how delightful is the blunt outspokenness of Joe, driver of the coach which plies between Cloisterham and London! Who can avoid being diverted when the bullying reformer, Honeythunder, who has been "scrowging" Joe all the way down, is informed that this *is* Cloisterham—"and I never was so glad to see it!" Joe, although he takes part in the scene in which Neville Landless is arrested, has really nothing much to do

with the story, but we become sufficiently well acquainted to realize that he is a prince among self-respecting coachmen !

Reverting now to the earlier period of Dickens's career, both *Oliver Twist* and *Nicholas Nickleby* have good examples of the Very Minor type ; my particular favourite is the Gentleman in the White Waistcoat, in high esteem as one of the workhouse " board," and who never flags in his belief that the boy sufficiently abandoned to ask for " more " will grow up to be hanged. Little Oliver refutes his prediction by declining to be " scragged," after all, but we are obliged to love him of the White Waistcoat and feel a pang when Mr. Bumble mentions that he " went to Heaven last week, in a oak coffin with plated handles."

Our Very Minor personage in *Nickleby* is " a very fastidious lady with an infinite variety of cloaks and small parcels "—in other words, one of those little souled social climbers whom Dickens never tired of satirizing. She (we are not told her name) plays her part in the chapter describing Nicholas' sad journey, in company with Squeers and several small boys, to "Dotheboys Hall at the delightful village of Dotheboys, near Greta Bridge, in Yorkshire." It is she who is constantly urging the guard to keep on the watch for a certain " green chariot," going to Grantham ; " which, as it was a dark night and he was sitting with his face the other way, that officer undertook, with many fervent asseverations, to do." We know very well that she owns no green chariot, and that even though she should condescend to try she couldn't render " some little Italian thing out of the last opera brought out in town," but our contempt nevertheless is adulterated with more genial emotions.

The Old Curiosity Shop, since it is mainly a tale of the road, is replete with noteworthy Very Minor personalities. Memory broods fondly upon the conjuror, who lay dreaming he was balancing a donkey, as well as on Jerry's Performing Dogs (particularly the unfortunate miscreant who lost a halfpenny and was obliged to grind out " Old Hundredth " on the barrel organ while his more fortunate companions dined) ; and of course there is Poe's favourite, the man who watched the furnace fire.

However, as a Very Minor character, the aged grandfather who hadn't visited London for " nigh two-and-thirty year " will serve as well as any. Vividly the scene comes back—Little Nell and *her* grandfather befriended by the humble farmer folk, and that other ancient grandfather quaveringly holding forth on the days when he was strong and able-bodied. While he speaks his few lines we realize something of the emotions that have been his as time has gone about its cruel work of reducing him to a feeble, doddering dependent, fit now for nothing but recalling when he too could be up and doing !

Barnaby Rudge is full of striking " mob scenes " and dramatic situations, but there are fewer characters than in most Dickens books, and it is hard to strike upon a satisfactory Very Minor one. Perhaps the nearest approach is Mark Gilbert, the shambling, ill-favoured lad apprenticed to Thomas Curzon, hosier, who wished the assistance of Mr. Tappertit's glorious band in kidnapping his master's daughter.

Nor should that unfortunate small boy (" born in Golden Lion Court, number twenty-sivin " ; and bred in the very shadow of " the second bell-handle on the right-hand door-post " !), who accompanied his aunt Miggs when she returned to Gabriel Varden's, only to be " lashed into rebellion by the sight of unattainable pastry," be forgotten.

The American scenes in *Martin Chuzzlewit* are productive of a delectable variety of Very Minor performers. We recall with glee the deathless Mrs. Hominy, who edified young Martin all one dreadful night by reciting eternal truths, " in a melodious snuffle." We are passionately devoted to that Super-Statesman, " our Elijah Pogram," and tobacco-spitting, bowie-knife wielding Mr. Hannibal Chollop. But are any of these more vividly realized than the captain of the *Esau Sludge* (which vessel was " named after one of the most remarkable men in the country "), who threatens to spill Martin and Mark Tapley " in the drink " if they don't " come off that there fixing, right smart too ! " Yet even he perhaps must yield pride of place to that young orator at the meeting of the Water Toast Association, who gallantly defied the British Lion to meet him face to face in mortal combat ! Need it be said that this young man is still alive and rampant in the United States, as he is in England and every other " civilized " nation on the globe !

The Reverend Melchisedech Howler is given passing mention in just one paragraph of *Dombey*, instead of being allowed to step forward and speak in his own proper person ; but we are told enough about this cleric to realize that he belongs to the great army of false prophets and apostles of cant whom Dickens thoroughly detested. It was the Reverend Melchisedech, you will recall, who officiated at the chapel attended by Cap'n Cuttle's landlady, Mrs. MacStinger. It was he, who " discharged from the West India Docks on a false suspicion . . . of screwing gimlets into puncheons, and applying his lips to the orifice . . . opened a front parlour for the reception of ladies and gentlemen of the Ranting persuasion, upon whom, on the first occasion of their assemblage . . . (his) . . . admonitions . . . produced so powerful an effect . . . in their rapturous performance of a sacred jig, which closed the service, the whole flock broke through into a kitchen below, and disabled a mangle belonging to one of the fold " !

I do not agree with the consensus of critical opinion that *David Copperfield* is Dickens's greatest work, but I cheerfully admit that it contains a great number of attractive Very Minor characters. Mick Walker and " Mealy Potatoes," the rough friends of David at the blacking warehouse, assuredly belong in that classification, and so do a number of gentlemen who appear in the course of the absorbing chapter describing the little fellow's runaway trip to Dover. There is the long-legged proprietor of a donkey-cart, who makes away with David's box, pretending that he is taking it to " the pollis." And, of course, " Charley," the horrible drunken old-clothes man, who wouldn't pay David for the jacket he had bought, but lay on his bed, exclaiming " Oh goroo ! goroo ! " or singing " The Death of Nelson," what time he wasn't pursuing small boys who more than insinuated

he had bartered his soul to the devil. Again, we recall the tramping tinker who accused David of having on " my brother's silk handkercher," and who knocked down his woman companion when she attempted to interfere. The Dover road in Copperfield's day must have been thickly populated with people worth knowing—in books.

But none of these, it seems to me, deserves to rank as the finest Very Minor character of the book. That honour is reserved for " William," the lovable if perfidious waiter who eats most of David's dinner at the inn in Yarmouth, and later excuses himself for accepting a small gratuity by explaining that he not only maintains " a aged pairint and a lovely sister," but lives " on broken wittles—and I sleep on the coals." I, credulous as was little David Copperfield, wept bitterly when, at the age of nine, I for the first time read of that waiter's sad plight !

Mention of the Dover road naturally brings to mind the finest example of a Very Minor character in *Little Dorrit*. There are very few memorable " unimportant " folk in this uncharacteristic volume, but no one, surely, could forget stony-visaged " Mr. F's aunt," with her unique propensity to burst sudden bomb-shells of conversation, having no conceivable relation to any topic under discussion, such as " There's milestones on the Dover road."

Bleak House, though crowded with people, is not one of the most striking of Dickens's books in so far as minor characters are concerned. Memory perhaps lingers most fondly upon " Little Swills," " the comic vocalist " of the Sol's Arms, who dressed himself to represent the coroner as he appeared while conducting an examination into the death of Nemo," but for all his efforts to ape the functionary looked " not the least in the world like him." And there are, besides, Mrs. Piper and Mrs. Perkins, those sketchily drawn but perfectly realized types of the immemorial back-fence gossip.

It is, or should be, an axiom that no man who prefers *A Tale of Two Cities* to Dickens's other works is a dyed-in-the-wool disciple of the greatest of novelists. It is the only one of his from which I could not resurrect even one passable Very Minor character.

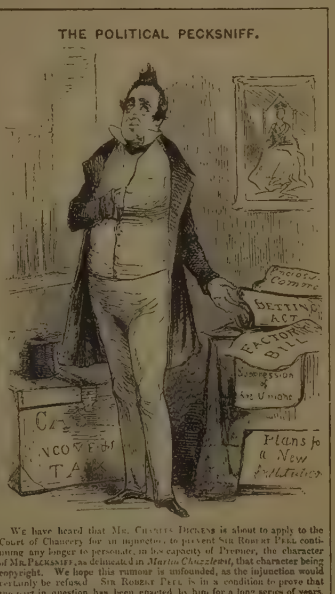
" Trabb's boy " has much the same part in *Great Expectations* as Joe, the coachman, in *Edwin Drood*. He seems not of the slightest importance, except as irresistible comic relief, but manages to worm himself in as a member of the rescue party when Pip is snatched from the kindly attentions of " Old Orlick." It may be that he is treated with too much detail to deserve to rank as a Very Minor character ; but he is such a thoroughly delightful young rascal that I must perforce let him remain as one.

Critics usually have some pretty harsh things to say about *Our Mutual Friend*, but *this* commentator is perverse enough to consider it a more interesting novel than *David Copperfield*, if indeed it is not actually the greatest book Dickens ever wrote. I have never been able to perceive the justice of the charges that this wonderful story is " laboured " and " mechanical." It is highly probable that it contains more tasty Very Minor Characters than any other Dickens story.

It's too bad that the broken-headed foreman, who heartlessly kept that lovable scoundrel, Silas Wegg, from natural rest by insisting on his right to cart off the Harmon dust heaps by " daylight, nightlight, torchlight, when he would," cannot be included ; but since he is later revealed as " Sloppy," making good use of his ability to " do the police in different voices," that would hardly be fair. No such objection, however, can be brought against Mr. Boffin's driver, " the hammer-headed young man " (he appears to have no other name) who harmonized so well with the Golden Dustman's ancient, hammer-headed horse. Who can forget the young man's desire to exterminate the children who shouted " Nod-dy Bof-fin ! " " Bof-fin's mon-ey ! " and other complimentary greetings as the carriage rolled through the streets ; or how he shook Rumty Wilfer's gate, " as if he were on view in a Menagerie " ? All right-minded Dickensians love the hammer-headed young man—just as they do that most modern of Dickens's girls, Lavinia Wilfer, with her insistence upon " lolling " and having it understood that her under-petticoat was not a " backboard " !

But of all the minor personages of *Our Mutual Friend* at least one enthusiast is most partial to a certain " hoarse gentleman," who, using a carrot for a whip to motivate his intellectual donkey, " Eddard," drove Mr. Wegg to Noddy Boffin's residence. It was he who explained that Harmony Jail was so called out of " a speeches of chaff," and was not " a proper jail, wot you and me would get committed to."

Perhaps there never were two more thorough-going Dickens characters than this hoarse gentleman and Eddard, of the eloquent ears. Surely no reader can avoid sharing the donkey's gratification when his master says " Supper, Eddard ! " and sympathizing with the way he seems to fly into the air as he realizes that refreshment is near at hand ! Attributing personality to both inanimate objects and " dumb brutes " was one of the most individual of all Dickens's stylistic peculiarities ; and it would be hard to find a better example of his inimitable mannerisms than is furnished by Eddard and his master.



We have heard that Mr. Charles Dickens is about to apply to the Court of Chancery for an injunction, to prevent Sir Robert Peel continuing any longer to personate, in his capacity of Premier, the character of Mr. Pecksniff, as delineated in *Martin Chuzzlewit*, that character being copyright. We hope this rumour is unfounded, as the injunction would certainly be refused. Sir Robert Peel is in a condition to prove that the part in question has been enacted by him for a long series of years, and was so, long before any of Mr. Dickens's works appeared ; in short, that he, Sir Robert Peel, is the original Pecksniff.

A " Punch " Cartoon by W. Newman

3rd July, 1844

See page 264

HANS ANDERSEN

AN AMUSING UNPUBLISHED DICKENS LETTER

DICKENS'S references to Andersen in the letter which follows, through the courtesy of Count de Suzannet, are a fitting supplement to Andersen's own account of his visit to Dickens in 1857, in "The Dickensian" for 1931, pages 100 and 272; and 1933, page 207. William Jerdan to whom the letter was addressed, was the editor of "The Literary Gazette," one of the very first of the critics to recognise the genius of the author of *The Pickwick Papers* while it was appearing in monthly parts. He was likewise the first to introduce Hans Andersen to English readers.

Dickens's second son, also referred to, was Walter Landor (1841—1863), who went to India as a Cadet. He died there six years later.

Gad's Hill, Higham, by Rochester.
Tuesday Twenty-First July 1857.

My Dear Jerdan,

In addition to the whirl and fatigue of the Jerrold remembrance matter, I have been at Southampton these two days, embarking my second boy for India. The poor fellow steamed away yesterday, and I have a day's rest on the grass here, to think whether the best definition of man may not be, after all, that he is (for his sins) a parting and farewell-taking animal.

I have not the means of reference at hand, but I think I may say I am sure that the brief contribution has been published—that both the brief contributions have been published.

Andersen went to Paris, to go thence to Dresden and thence home, last Wednesday morning. I took him over to Maidstone, and booked him for Folkestone. He had been here five weeks. He had spoken of you with much regard, and, I understand or fancied, had seen you. But whenever he got to London, he got into wild entanglements of cabs and Sherry, and never seemed to get out of them again until he came back here, and cut out paper into all sorts of patterns, and gathered the strangest little nosegays in the woods. His unintelligible vocabulary was marvellous. In French or Italian, he was Peter the Wild Boy; in English, the Deaf and Dumb Asylum. My eldest boy swears that the ear of man cannot recognise his German: and his translatress declares to Bentley that he can't speak Danish!

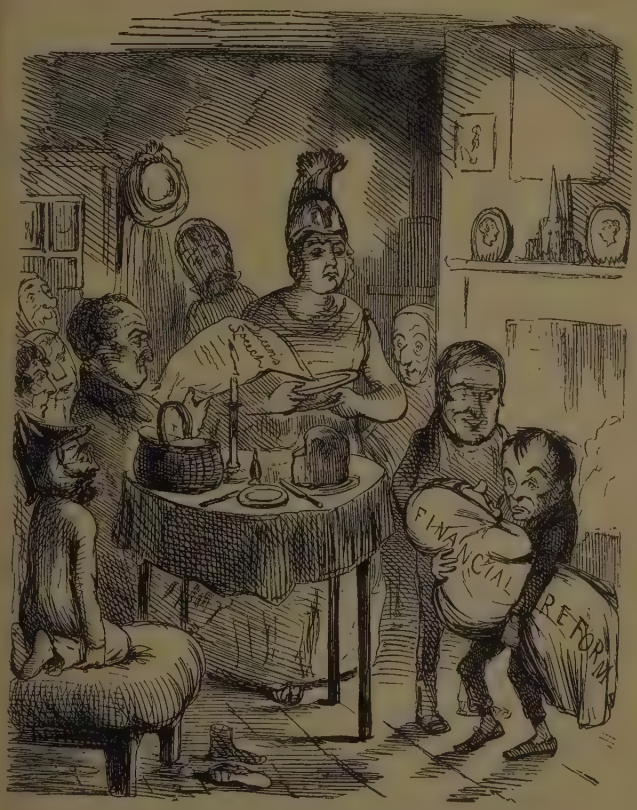
One day he came home to Tavistock House, apparently suffering from corns that had ripened in two hours. It turned out that a cab driver had brought him from the City, by way of the new unfinished thoroughfare through Clerkenwell. Satisfied that the cabman was bent on robbery and murder, he had put his watch and money into his boots—together with a Bradshaw, a pocket-book, a pair of scissors, a penknife, a book or two, a few letters of introduction, and some other miscellaneous property.

These are all the particulars I am in condition to report. He received a good many letters, lost (I should say) a good many more, and was for the most part utterly conglomerated—with a

general impression that everything was going to clear itself up tomorrow.

Ever faithfully,

Charles Dickens.



A SCENE FROM "THE HAUNTED MAN."

Tetterby & Co. (Mr John Bull). "JOHNNY, MY CHILD, TAKE CARE OF HER, FOR SHE 'S THE BRIGHTEST GEM THAT EVER SPARKLED ON YOUR EARLY BROW; TAKE CARE OF HER, OR NEVER LOOK YOUR MOTHER IN THE FACE AGAIN."

A "Punch" Cartoon by John Leech, 10th February, 1849

See page 264

THE ORIGINAL PICKWICK PAPERS

THE COLLATION OF A PERFECT FIRST EDITION

By W. MILLER and E. H. STRANGE

(*Continued from page* 222)

PART XIX-XX.

COVER.

Outer front cover bears the serial " Nos. XIX-XX. Price 2s." Inside front cover is headed " Just Published " . . . . . " Those Extraordinary Feats Of Humour, Known As SEYMOURS'S POPULAR SKETCHES ". Below are advertised two prints, " The Dying Fox-Hunter ", and " Something Spicy In The Road Way . . . . The Roadsters ". Inside back cover is headed " Books Published By Wm. S. Orr And Co., London " and advertises the " Magazine of Domestic Economy " and " Natural History of Cage Birds " and seven " Hand-Books For The People ". Outer back cover is wholly occupied with the advertisement of T. Cox Savory, with two woodcuts.

ADVERTISEMENTS.

These consist of " The Pickwick Advertiser ", 24 pages all unnumbered, and four announcements after the text. Page 1 of the Advertiser bears the serial number XIX and XX. Page 3 is headed " Smirke's Illustrated Edition of Don Quixote ", page 6 " Books For Presents, Just Published By Charles Tilt, Fleet Street ", page 7 " The Comic Annual For 1388 ", page 9 " Ackermann's Annuals For 1838 ". Page 11 is entirely occupied by an advertisement of the " Pocket-Book Almanacks For 1838 " of C. Penny & Son, 37 Bow Lane, London. Page 13 is headed " Completion Of Alfred Crowquill's Illustrations To the Pickwick Papers ", page 16 " Publishing once a fortnight, price only SIXPENCE each, Webster's Acting National Drama ", page 18 " Neat And Elegant Writing, Easily And Speedily Attained ", page 20 at top left " Her Majesty Victoria The First ", advertising " Madame Tussaud and Son's Exhibition ", page 22 is headed " Inquiry ", advertising " Gowland's Lotion " and " Shaw's Mindora Oil ", below with a woodcut apiece are advertisements of " S. Straker's Lithographic Establishment " and " Wood and Barrett's Parent Self Acting Oven and Boiler Kitchen Ranges ". Page 24 is headed " Autumn " and advertises " Rowland's Kalydor " and " Rowland's Macassar Oil ", in large, heavily-leaded type. Back advertisements are (1) a single leaf, verso blank, unnumbered, advertising " The New Tea Warehouse " of Lashmar & Bellingham. The text begins, " We stated on opening ". Unlike the leaflet in Part XVIII there are three different issues of this leaflet, distinguished by the differences of type used for the prices, as in the case of the leaflet in Part XVIII. (2) A single leaf advertising " Simpson's Herbal Pills ", the same as that of Part XVIII, with the same four variants, at least, but printed in

black. (3) A single leaf, unnumbered, headed with a woodcut of a human eye, " Neill On Diseases Of The Eye ". At least four variants of this leaf have been observed, between which it is not possible to establish much as to the order of priority. There are at least two different woodcuts used, as well as typographical differences. (4) " Mechi's Catalogue of Cutlery &c.", a booklet of 18 pages, 3-17 numbered, with wrapper extra, inside blank, in varying colours, as in Part XII.

PLATES.

Three steel plates were etched for each of the illustrations to this Part. THE FAT BOY AND MARY. In the first plate the fat boy's knife points downwards, in second and third upwards. In the first plate there is a salt cellar on the table, and the knife in the pie is on the left of the picture. In second and third plates there is no salt cellar, and the knife is on the right, and there is a spoon on the left. There are crossed straps to Mary's slippers in the first plate only. Second and third plates differ from each other only in minute points of detail throughout the picture, not describable in terms of the objects depicted. The third plate was used later, with a caption added, for the bound volume. THE COACHMEN DRINKING THE TOAST. In the first plate there is a bottle on the table next to Mr. Pell's glass and Sam's glass appears quite empty. In the third plate the further leg of the table (it appears to have but two) is very clearly outlined. Again, the third steel plate is numerically the same plate used, with caption added, for the bound volume. THE FRONTISPIECE. In the first plate there are four lines on Mr. Pickwick's foot-stool, in the second six lines. A paper knife appears on the table in the second plate and the signature " Phiz del " is entirely to the left of the mid line. In the first plate there is no paper knife and the signature is in the centre below Mr. Tupman's picture. THE VIGNETTE TITLE PAGE. In the first plate the sign reads " TONY VELLER " and very little else can be read on the sign. In the second plate the name is spelled " Weller " and we can easily read " licensed to sell beer, spirits, tobacco." The Marquis of Granby has a straight arm in the first plate, in the second it is clearly bent at the elbow. The signature " PHIZ fecit " is central in the first plate, in the second the signature " PHIZ fect " is a little to the left of the centre.

ADDRESS.

A single leaf, unnumbered, dated October 30, 1837, page (1) " THE PICKWICK PAPERS " . . . . complete in One Volume . . . . ready for delivery on the 14th of November ", below " NEW WORK BY " BOZ " ", page (2) " SKETCHES BY BOZ " . . . . This aay (November 1st) is published." The first issue of this address has the misprint " aay " and the bracket before " November " is broken.

TEXT.

The text of this last Part was not revised before the publication of

the bound volume a fortnight later. It is not, therefore, possible to distinguish between a first and second issue in part form.

* * *

We should like to express our gratitude to Count de Suzannet for his help and advice throughout these articles. He has been good enough to read all our proofs and allowed us the advantage of acquaintance with his own superb copy of *Pickwick Papers*.

(*Concluded*)

"HOW **NOT** TO DO IT"

"KLEIN DORRIT" a German Film "based on" *Little Dorrit*, has lately been shown in London and elsewhere.

This "basing" resolves itself into a story which opens with the dressmaking establishment owned by a Mr. Flintwich, and for magnificence puts the Mantalini business in the shade! Flintwich, a typical stage villain, employs a number of sewing girls, whose dresses and general surroundings remind one of light opera. Little Dorrit is found working here, and is first depicted as something between a tomboy and a flirt. Then we are shown the Marshalsea Prison (with "roses round the door"), with William Dorrit and young John Chivery, the latter being the inventor (I think) of a peculiar machine for taking photographs. Fanny Dorrit and good-for-nothing Tip (both of whom receive new names—Lilli and Pit) then come into the story. Fanny (Lilli) dances at a musical hall, where she is visited by her sister and afterwards by a "beau" (Mr. Merdle) and Arthur Clennam. The four adjourn to a kind of night club. Clennam makes very evident love to Little Dorrit (who retains her original name of Amy) and the villain, Flintwich, informs Mrs. Clennam of the fact. This lady, no longer the sinister figure of Dickens's description, lives in a house of apparently modern design. She sends for Amy and tells her that she must give up her son, as she has views of a rich wife for him. Amy, at first humble, creates something of a scene and stamps out slamming doors. Lilli becomes the mistress of Mr. Merdle, who finances a musical show at the Olympic Music Hall, now lighted by gas for the first time, and Lilli is the star. The interior of this theatre rather resembles a modern cabaret got up for the period, and Amy attended by John Chivery, comes to see Fanny's *première*. Clennam also arrives and Amy, in a pet, introduces Chivery as her fiancé. Clennam still undaunted, finds out a rascally lawyer named Mr. Panks, and by force, extracts from him the knowledge that William Dorrit is being kept in prison falsely by Flintwich. Clennam goes to the latter and after a little more "force" obtains a document which entitles Dorrit to immediate release. Mrs. Clennam relents and invites all the family to a party, but this invitation is declined by the Dorrits, who wish to be with their old associates in the prison. Here there is a feast, held in honour of Dorrit's release and Amy's betrothal to Clennam. The picture closes with Clennam and Amy going on a journey in a kind of caravan!

It is good entertainment—but not Dickens!

The acting was of a very high standard and quite on a level with some of the other films of Dickens's works at present being shown. It seems a pity, however, that a story which entirely differs from the original, should be associated with Dickens. I could not help thinking of Sam Weller's remark, "Ain't nobody to be whopped for taking this 'ere liberty?"

D. WOLSONCROFT.

PEEPS AT DICKENS

Pen Pictures from Contemporary Sources

XXVIII.—Dickens's Special Tie-pin.

(From Frith's Reminiscences.)

Before Dickens's last visit to America, a banquet took place in his honour. It was very numerously attended, the chair being filled by the late Lord Lytton. The night before the dinner, a party of friends of Dickens met and dined at Wilkie Collins's, our object being to wish Dickens a quiet God-speed. The writer was in great spirits. I think we were none of us in evening dress, for Dickens wore one of the large cravats which had not then gone out of fashion, and in that cravat was a most wonderful pin, large in size, strange in form, an object of inevitable attraction. Seeing that the jewel drew everybody's attention, Dickens said; "I hope you all like my pin; it is uncommon I think. It is hardly too much to say, I hope, that there is no such pin as this in America. I have invested in it for the whole and sole purpose of pleasing my friends over the water, and I hope you all think I shall succeed."

Dickens's success was enormous, as everybody knows; but how far the pin contributed to it will, perhaps, never be known.

XXIX.—As a Newspaper Reporter.

(From Random recollections of the Midland Circuit,
By Robert Walton, 1873.)

Charles Dickens once made his appearance at Warwick as a reporter coming down for a London paper for the purpose of giving a report of a sensational case more *in extenso* than was usual. Other journalists accompanied him. The writer was invited to join them at supper at the Castle Inn, now pulled down, its site being occupied by the Corn Exchange. Entering the room, no regular supper was provided, and the guests were informed they were expected to order whatever their fancy dictated.

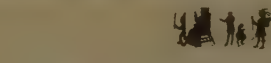
Everybody seemed talking one against the other and nothing remains as a "memory of the past" but a note in my pocket-book at the time consisting of the words "very happy evening."

When in attendance of the gallery in the House of Commons, Dickens would frequent the refreshment room. There was a waitress in attendance named Jane, a long, tall girl. Dickens used to pay her much attention, and from that circumstance she was called "Dickens's Long Jane."

At times he would lunch at the George and Blue Boar in a little street in Westminster, where the company was waited on by a short dumpy girl. Dickens being also sweet on her, and she rejoicing also in the name of Jane, used to be called "Dickens's Short Jane."

There it was that his sketches signed "Boz" were read over in manuscript before they appeared to the public in print.

At this time Dickens was a very nice-looking man with an oval face and soft, nut-brown hair. His subsequent celebrity as an author caused the slight acquaintance that had been formed to drop, and it would have been difficult for me in after years to have recognised the man with the deep marked lines in his face as the same individual with whom I had formerly been acquainted.



LONDON FOR DICKENS LOVERS

(By William Kent. Methuen, 3s. 6d.)

THIS book, which has had a deservedly good press is as full of good meat as a Todgers' boarder was of gravy. That much was to be expected from one who has long been recognised as one of our best informed Londoners.

Therefore, whether the author is nowadays an ardent worshipper at the Dickens shrine or not, in giving us "London for Dickens Lovers," he will not be expected to offer himself as a suppliant at the mercy seat. For here, the mind of "an ardent and learned Londoner," a reasoner, shorn of all sentiment, is brought to bear, not only on London as Dickens understood it, but also as his contemporaries saw it. And the worshipper at the shrine must not be shocked to find that Dickens does not always hold the field.

Neither does Dickens emerge too well from the chapter headed "Dickens and London History." Nor would his greatest admirer expect him to. After all, Dickens was essentially a novelist.

Mr. Kent does not take the dictum of Mr. Justice Stareleigh too seriously. As a result it may be that his book may re-act on Dickensians to a greater degree that it did on me. I am bound to confess that my own feeling is that, in the earlier chapters, there is a little too much of "what the soldier said," and not enough of Dickens. True, the soldier's evidence in Mr. Kent's case is admissible; yet surely other witnesses might have been subpœnaed for the defence.

There are two very well thought-out rambles; a generous tribute to *The Dickensian* as a medium of information; and a chapter on The Dickens House and other memorials.

On page 122 Thackeray is credited with an observation on Drummond's picture of Dickens which is over the mantelpiece of the study in The Dickens House. The quotation is actually from "Frazer's Magazine," and relates to the picture by Maclise.

The bust of John Dickens referred to on page 123 was done by Samuel Haydon, and was afterwards engraved by him.

Nowadays we spell Bill Sikes correctly. So does Mr. Kent. But whoever read of Gabriel *Grubb* in Dickens?—Slight errors which unfortunately must be noted.

George F. Young.

TOM MITTON

AN EARLY FRIENDSHIP

By J. W. T. LEY

I HAVE been asked a thousand times who of all the wide Dickens circle came first in his regard. One has to reply very much as one replies to the question, " Which is the greatest of Dickens's novels ? " *Pickwick* stands alone—unique. And so with Dickens's friends : Forster stands alone. That being so, I have no hesitation in asserting that the most loved friend was Clarkson Stanfield. And then there were Egg and Macready, Talfourd and Leech, Maclise and Felton, Longfellow and Irving. But there were two who held very high place indeed whose names are unknown save to those who are really intimate with the life of Dickens. None more surely held his affection than Thomas Beard and Thomas Mitton. His letters to them have nothing of the exuberance of his letters to Stanfield, Maclise or Felton. They never start, " My very dear Beard," or " My Dear Fellow " ; they never end with " And so, my dear fellow, again and again God bless you," but through them all there is an unmistakable glow of a steadily burning friendship that throws a particularly pleasing light on his character. Both Beard and Mitton remained obscure. Beard was not very successful, though hard-working, wage-earning journalist, incapable of playing a part in the brilliant circle that Dickens gathered round him, who, aware of his limitations, was content to remain in the background conscious of the steady loyalty of the novelist's friendship for him ; Mitton, in the prime of life, settled down as a country solicitor, and having lived his life would have been heard of no more but for his friendship with the most popular of all novelists. Yet these two men stood among the very first in the great man's regard.

The Editor of this magazine has described Beard as Dickens's oldest friend. I think the distinction is really Mitton's. It is pretty certain that Dickens first came to know Beard through his father. John, as we know, became a newspaper reporter, and it is likely that in that capacity he met Beard, before Charles entered journalism. But it is certain that the friendship with Mitton dated from the time that Charles left school. Forster says that Mitton was a schoolfellow of Dickens's brothers at the school kept by Mr. Dawson in Hunter Street, Brunswick Square, but that must be doubted. Mitton was admitted a solicitor in 1833. Assuming that he was the same age as Dickens, this would mean that he was admitted when he was only 21. That may not have been impossible, but we may regard it as improbable. We do know that when Dickens started work as a boy clerk—really as an office boy—in Charles Molloy's office, in Symond's Inn, he was thirteen years old : he was there from Easter till May, 1827. Mitton was already there as an articled clerk, which must certainly mean that he was older than Dickens by possibly three or four years. Therefore if he was at school with Dickens's brothers he must have been very much their senior, which would make intimacy with them

extremely unlikely, for three or four years constitutes an enormous spa between schoolboys. The indications, therefore, are that Charl Dickens and Tom Mitton first became acquainted when the forme went to Molloy's as a boy clerk.

There must have been something about the boy Dickens tha attracted and impressed, for remember he remained at Molloy's onl a few weeks, during which time he was engaged in a menial capacity Articled clerks were then, as they are now, definitely "superior individuals to office boys, or even junior clerks, and there must hav been something unnusually attractive about young Dickens for Mitto in that short time to have formed a friendship with him that was t last without a break for the remaining forty-three years of Dickens life. So also must there have been some special quality in Mitto himself, and what that was seems to me to be plainly revealed in th many letters of Dickens to him which have been preserved. It i clear that he possessed that most precious thing of all, *character*. Whe Dickens addresses him it is not with a slap on the back. He write sedately, as to one of sober sense, to whom he can safely turn fo advice, a friend who is quietly reliable. He certainly must have bee strongly attracted to young Dickens. In 1833, when he himself wa admitted a solicitor, Dickens was still living in Bentinck Street with hi parents, suffering the same sordid experiences that he had known mos of his life and reporting for "The Mirror of Parliament." Not unti the last month of the year was his first work of fiction to appear "i all the glory of print." So that a friendship of this kind is strong evidence that he possessed unusual qualities of personality an character. Further proof lies in the fact that even now his friends wer keeping his letters, not at all because they were intrinsically wort keeping, but palpably simply because they came from Dickens. busy professional man like Mitton is hardly likely to have kept all th letters he received from all his friends, but he kept those from Dickens even in the early days when that friend was just a newspaper reporter There must have been something suggestive of future distinction i the young man. Unfortunately the letters are scattered; some ar in Lausanne, there are two in the Liverpool Library, but the majority are to be found in the Henry E. Huntington Library at San Marino California, which possesses no fewer than eighty letters of Dicken addressed to Mitton. They do not tell us anything new abou Dickens's life, as do the letters to Beard, but they are of great interes as telling the story of a friendship which, formed in days of obscurity and drudgery, lasted without the casting of a single shadow throug all the years of glorious success and unrivalled fame and popularity right to the very end.

The earlier letters tell us the same story that the earlier letter to Beard tell, the story of sordidness at home, of constant financia embarrassment. The first-year letters are undated, but they wer written from Bentinck Street, and, therefore, in the year 1833.

It is interesting to observe in passing that right away until 184 every letter begins "Dear Tom," but thenceforward the style o

address is generally " My Dear Mitton." Once or twice in the later years Dickens writes " My Dear Friend." The first two letters frankly ask for personal loans on the grounds that their writer is " hard up." In the second case the " enormous sum " of 4s. is needed until Saturday. Both letters promise that the loans shall be returned by Hartland. This was H. G. Hartland, a shorthand writer for whom Dickens frequently found work, not only when he was in business for himself in Doctors' Commons, but later when he was working in the gallery.*

The third letter strikes the note which sounds through all the earlier letters to Beard. Writing from Bentinck Street, he asks Mitton to come to dinner at 4-30, and proceeds

> They are all in great tribulation here. My father went out yesterday accompanied by Alfred to endeavour to get some money, as Burr refused to wait beyond last evening. He sent the boy home to say he had been unsuccessful, and has not made his appearance all night or forwarded a message of any kind.

The next paragraph casts just a ray of new light on the character of John Dickens. " I own," writes Charles, " that at present his absence does not give me any great uneasiness, knowing how apt he is to get out of the way when anything goes wrong." Nevertheless, should he not turn up during the day, " I shall hardly know what to think," and in any case Mitton will probably be wanted for a consultation.

It is one of the most puzzling facts about Dickens that he who was always so great a stickler for preciseness and thoroughness never dated his letters in those early years. The letter just quoted is inscribed simply " Bentinck Street, Thursday morning." The next in the series is addressed from " Bentinck Street, Friday morning," and, therefore, probably is the next chapter in this story. On the other hand, it may not, for these things were continually happening in those days. Assuming that it is, we learn that John must have returned on the previous day.

" On waking this morning," writes Charles, " I was informed that my father (whom I had not seen, for he had gone out) had just been arrested by Shaw and Maxwell, the quandam wine people. Will you have the goodness the moment you receive this to go over to Sloman's in Cursitor Street, and see him for me, and ascertain whether anything can be done ? . . . . I fear it is an awkward business, and really I have no idea of the extent of his other embarrassment." And there is a postscript as follows : " I have not yet been taken, but, no doubt, that will be the next act in this ' domestic tragedy.' "

Surely all this is tribute to the qualities of these two young men ? Can there be anything but admiration for Dickens's conduct in those days ? Struggling to raise himself out of the slough, for ever being dragged back by his happy-go-lucky father. Remember that at this very time he was desperately in love with a banker's daughter in Lombard Street. How heartbreaking it all must have been. And yet see how he keeps a stout heart, see how successfully he rises to his filial duties. And Mitton, just about to be admitted a solicitor, living

* An interesting letter by Dickens to Hartland appeared in *The Dickensian*, 1932.

in a social station well removed from the sordidness of Bentinck Street; see how he is at the beck and call of this friend whom he had first known as a boy clerk in the office where he himself was an articled clerk. And yet one critic has written that Dickens never knew the true intimacies of friendship!

It is not possible, of course, to deal with the letters of Mitton in detail. We can do no more than glance through them and make an occasional note. They tell us, however, that this very intimate friendship persisted until Mitton left London and settled down as a country solicitor. Thenceforward, of course, there could not be the same intimacy, but friendship remained the same, and in 1865 it was to Mitton that Dickens wrote his most detailed account of the Staplehurst railway accident.

Mitton seems to have been ever willing to serve a friend. When those days that we have just been glancing at were over, and prosperity had come, Dickens was still calling upon this young solicitor. When he moved into Doughty Street he decided to purchase a phaeton, and it was Mitton who was asked to make the deal. But it would appear certain that Dickens, once prosperity had come, did not "sponge" on this solicitor friend. For some years he consulted Mitton in legal matters, and in 1838 Mitton made his will for him, being named as an executor with Forster; but the correspondence certainly suggests that now Mitton was acting professionally. He had served his friend when the need was real, readily and solely out of friendship. The need was no longer there, but Dickens, as was right and proper, employed him as his legal adviser. In an article which appeared in this magazine last year it was revealed that Mitton was consulted in regard to the dispute with Macrone. To him Dickens wrote a full account of his relations with the publisher in respect of the *Sketches*, and it would appear that with this letter in his hand Mitton was able to end the trouble.

That was in May, 1839. In the following month Dickens was communicating to this friend the terms of his agreement with Chapman and Hall. This letter is of very great interest. It reveals that the profits upon the sale of the numbers only of *Pickwick* and *Nickleby* were £14,000 each. The terms of this new agreement are:—

> First, they give me £1,500 more for *Nickleby*. Five hundred of this I have had, so there is a thousand more to pay. Secondly, they pay me £50 a week for the new work,* out of which I pay for what assistance I require, which, upon a liberal allowance, may average £12 a week, but certainly not more. They also pay all expenses of printing, advertising, and illustrations (the last being wood-cuts will be very expensive), and then of all profits allow me one clear half—*not deducting the expenses.*
>
> By this arrangement, upon a sale of 20,000, I shall get nothing; upon a sale of 40,000 they get half the profit upon the additional 20,000, and I add the other half to my £50—you understand? If the work went on for two years and were to sell 50,000 (which Bradbury and Evans think certain, but which, I confess, I do not,

* *Master Humphrey's Clock.*

though there is a good chance of it), my profits would be between ten and eleven thousand pounds, and theirs five thousand.

What must have been Mitton's thoughts as he read a letter like this ! Somewhere in his desk he had letters from this friend written a bare six years before asking for the loan of 4s. till Saturday, and telling of his father's arrest for debt ! Though perchance he had forgotten it, he was reminded of it, for across the top of the letter was written "Alfred is instructed by his Papa that it's all up ! ! ! " The sun was shining brilliantly now, but the shadow was there still.

It does not appear that Mitton had played any part in the bringing about of this agreement, but there is the fact that Dickens communicated its terms to him forthwith, with the declaration, " I should like to hear what you think of this." Mitton's sound judgment was valued.

A letter dated 18th June, 1840, suggests that Mitton had played an active part in the trouble over " Bentley's Miscellany." This letter was written from Broadstairs. " Nothing can be plainer than your case," it says. " I am delighted to find that it is so—almost as much pleased to find that there is more than a chance of seeing you here. Let the Miscellany Papers go. They are of no great worth, and when one has the Devil on one's shoulders, it is best to shake him off, though he has one's cloak on."

There is no evidence that Mitton did any further work for Dickens. Indeed it is practically certain that he did not, for this was the year in which he left London and settled down as a country solicitor. But reference should have been made to the fact that Mitton had acted in respect of the agreement for the renting of chambers in Furnival's Inn in 1834. On another page of this issue the agreement is reprinted, and it will be seen that it was endorsed by Mitton.

But it must not be imagined that this friendship was mainly of an epistolary or autographic nature. Forster makes small mention of Mitton, but he does tell us that he was a frequent visitor to Twickenham in *Nickleby* days, and that in the Tavistock House days his was still one of the most familiar faces. In 1839 Dickens rented a cottage for his parents at Alphington, near Exeter, and wrote to Mitton a long letter describing the house and its situation. In 1842 Mitton was probably the last person he wrote to before sailing for America. The letter was written from Liverpool, and it was delightfully characteristic. His cabin in the " Britannia " was so small that his portmanteaus would not go into it. The something they called his bed he believed to be a muffin beaten flat. He added that there was talk of a very fine passage. That letter was written on 3rd January. On the 31st of the same month he wrote from Boston describing the passage out and the wonderful welcome he had been given in America. The hopes of a very fine passage had not been fulfilled : " We had a dreadful passage, the worst, the officers all concur in saying, that they have ever known."

The first of these letters was subscribed, " Your old and faithful Friend," the second " Always your faithful Friend." Later, when travelling on the Continent, Dickens still remembered his old friend, and wrote some delightfully descriptive letters to him. In 1845, indeed,

a letter from Naples ran to no fewer than 2,000 words ! And s
though after 1850 they inevitably met but infrequently, the friendsh
and correspondence continued. The last letter that we have is o
written in June, 1865, giving the fullest account that we have of t
Staplehurst railway accident, but we know that the friendship w
never concluded till Dickens's heart ceased to beat on that summ
day in 1870.

THE POLITICAL TILLY SLOW-BOY AND COBDEN'S BABY.

Tilly (*loq.*) "Dida its Dukes of Richmonds says its was a humbugs?"

A "Punch" Cartoon by John Leech, 31st January, 1846. See page 264

MR. SHAW TAKEN TO TASK

MR. GEORGE BERNARD SHAW takes some pride in having been "responsible for the preservation of Dickens's letters to is wife and their deposition on the British Museum." He had already ıade this statement soon after the death of Sir Henry Dickens, when he letters were about to be made public. It appears, from what he ow writes in "Time and Tide," July 27th, that Mrs. Perugini con- ulted him. "It seemed to her that her duty was to burn the letters ; ut before taking this extreme step she wanted to be fortified by my dvice. . . . . I surprised her by telling her that on no account must he burn the letters. . . . . I pointed out that the sentimental sympathy f the nineteenth century with the man of genius tied to a common- lace wife had been rudely upset by a writer named Ibsen, and that osterity might sympathise much more with the woman who was acrificed to the genius's uxoriousness to the appalling extent of aving had to bear ten children in sixteen years than with a grievance vhich, after all, amounted only to the fact that she was not a emale Charles Dickens."

He advised her therefore to give the letters to the British Museum, there to abide the judgment of the future."

So far, so good. We cannot deny Mr. Shaw's right to record a ecollection of close on forty years ago ; but when he follows this up vith an altogether unprovoked attack on the Dickens Fellowship, we re fain to suggest that his memory is failing. Mr. Shaw continues :

"At first she vehemently objected on the ground that the letters vould be exposed in the Museum to the pryings of the Dickens Fellow- hips and Dickens fans generally whom she abhorred."

Now, as the Dickens Fellowship did not exist in 1899, the time the etters were placed in the British Museum, I regard this as not only ın unwarranted attack on ourselves but as an aspersion on the character of Mrs. Perugini. Thousands of us knew her as a most gracious lady, ull of interest in our work, ever ready to attend our meetings, our linners ; and far from "abhorring" us, she regularly invited the London members (and others who might happen to be in town) to a eries of "At Homes" in her delightful Kensington home.

As "Time and Tide" neglected to print my letter of remonstrance I place the fact on record here. In justice to that paper I should say hat they did publish a letter from Mr. Bechhofer Roberts in which he raised a protest ; but he missed the point that the conversation as reported by Mr. Shaw could never have taken place under the circum- stances above recorded.

WALTER DEXTER.

THE "VIOLATED" LETTER

What became of the original of this much discussed letter to Arthur Smith we do not know ? But Dickens made a copy of that portion which referred to their "attached" servant Anne Brown, and sent it to her. It was sold at Sotheby's in July last for £88, and the purchaser, Count de Suzannet, has presented it to The Dickens House. A facsimile will be found overleaf.

Tavistock House,
Tavistock Square, London. W.C.

Mrs Dickens and I have lived unhappily together for many years. Hardly any one who has known us intimately, can fail to have known that we are in all respects of character and temperament wonderfully unsuited to each other. I suppose that no two people, not vicious in themselves, were ever joined together, who had a greater difficulty in understanding one another, or who had less in common.

An attached woman - more a friend to us than a servant - who lived with us 16 years, and is now married, can do what I can, and still is, in Mrs Dickens's confidence and in

Extract from the "Violated" letter, see page 295.

The continuing portion reads: "mine has had the closest famili experience of this unhappiness—in London—in the country—in Fran —in Italy—wherever we have been—year after year, month aft month, week after week, day after day."

WHY "NOT SO BAD AS WE SEEM" WAS ACTED IN FREE-TRADE HALL

WHEN in 1847 Dickens organised his first company of amateur players, for the benefit of necessitous men of letters, he appeared first of all at the Theatre Royal, Manchester, in "Every Man in His Humour."

The following year Dickens and his company again appeared at the same theatre in "The Merry Wives of Windsor." When five years later he again visited Manchester with Lord Lytton's comedy "Not So Bad As We Seem," which had caused a society sensation when played before Queen Victoria and the Prince Consort at Devonshire House in the year of the Great Exhibition, the company did not appear again at the Royal Theatre, but at Free-Trade Hall.

The Theatre Royal was one of the only two theatres in Manchester licensed to perform stage plays. The Free-Trade Hall had made many applications to the authorities to be granted such a licence; one had been made in October, 1851, and had been refused. The manager of the hall had on this occasion stated that he had received from Mr. Dickens a request that the hall might be lent to him for the purpose of the performance free of charge and that he, the manager, was anxious to assist Mr. Dickens in so praiseworthy an object but was hampered by lack of a licence to perform stage plays. However, in spite of that, the licence was refused. A few weeks before the advertised date of the performance a Manchester newspaper made the statement that Mr. John Knowles, the proprietor of the Theatre Royal, had served a legal notice on Dickens to restrain him from presenting a play at the Free-Trade Hall.

Knowles immediately contradicted this, and published in "The Manchester Guardian," on the 11th February, the day of the performance, the correspondence between his solicitor and Dickens.

On behalf of Knowles, Mr. Janion had protested against Dickens presenting the play in any place but a theatre and enumerated the claims Mr. Knowles had on the theatre-going public, and expressed the hope that Dickens might cancel the arrangements made and play at the Theatre Royal.

Dickens's reply stating the reasons why the play could not be given in an ordinary theatre is a most interesting one, and throws fresh light upon the performances of this famous company of amateurs.

Guild of Literature and Art,
10 Lancaster Place, Strand,
30th January, 1852.

Sir,

I beg to acknowledge receipt of your letter of yesterday's date. I can sincerely assure you that nothing can be more remote from my mind, or from the minds of those gentlemen with whom I am associated, that any idea of doing an injustice to Mr. Knowles, or any injury to the property his spirit and enterprise have erected

for the people of Manchester, or disparaging his theatre in any way. If it had been reasonably possible for the Amateur Company to act Sir Edward Bulwer Lytton's comedy in a theatre, there is none in England where it would have been presented to greater advantage than in the theatre belonging to Mr. Knowles, or with greater satisfaction and pleasure to those concerned. But it is necessary to act elsewhere, because for the display of the scenery painted in support of the objects of the Guild, by artists of the first eminence, a stage on a reduced scale, which would be ridiculously dwarfed on an ordinary stage, has been made expressly with every requisite belonging to it. The comedy has never been represented in a theatre anywhere; and we first conceived the scheme of representing it with our own means and appliances, partly to the end that we might not interfere with theatres or seem to make unreasonable demands on managers. If you saw the appliances of which I speak you would know at a glance that they are impossible of adaptation to a place like the Manchester Theatre, and would understand that they have no more to do with theatres than with the Church.

For the rest I cannot suppose that the rights of the proprietors of licences and patent theatres are for an instant endangered or invaded in any place by one such performance as we contemplate, or that an occasion which is an exception in the course of years can be converted into dangerous precedent as to other occasions with which it has the least analogy.

I therefore hope to survive in the good humour of my friend Mr. Knowles, and of yourself, even if I do so far differ from you in opinion as to think it very desirable indeed "that the performance advertised to take place in the Free-Trade Hall, should be there represented."

I am Sir, Your faithful servant,

Charles Dickens.

James Janion, Esqre.

WHO SAID THIS?

(*Answers to Questions on page* 208)

1, Mark Tapley; 2, Betsey Trotwood; 3, Mrs. Chick; 4, Mrs Crupp; 5, Mrs. Gummidge; 6, Mr. Squeers; 7, Toots; 8, Grandfather Smallweed; 9, Captain Cuttle; 10, Mrs. Plornish; 11, Mr. Mantalini 12, Tony Weller; 13, Jenny Wren; 14, Mr. Micawber; 15, Mr Jarndyce; 16, The Fat Boy; 17, Chadband; 18, Wemmick; 19 Mr. Squeers; 20, Grimwig; 21, Joe Gargery; 22, Uriah Heep; 23 Captain Cuttle; 24, Mr. Mantalini; 25, Mrs. General; 26, Mr Pickwick; 27, Mrs. Camp; 28, Miss Mowcher; 29, Mr. Bagnet 30, Dick Swiveller; 31, Mr. Snagsby; 32, Major Bagstock; 33 Mr. F's Aunt; 34, Quilp; 35, Hugh; 36, Bailey, Junr.; 37, Captain Cuttle; 38, Bunsby; 39, Joe Gargery; 40, Serjeant Buzfuz; 41 The Artful Dodger; 42, Mr. Lillyvick; 43, Mr. Curdle; 44, Sir Tappertit; 45, Mr. Boffin; 46, Herbert Pocket.

STUDIES ON "EDWIN DROOD"

By C. F. LEHMANN-HAUPT

1. The Authorship of the Cover-design.

THE Drood cover was unquestionably redrawn by Luke Fildes from the sketch made by Charles Collins. This question must be regarded as definitely settled by the disclosures made by Mr. Spielmann in the last number of *The Dickensian* (page 233). Fildes, "a man of absolute honour and veracity," would never have invented his description to Mr. Spielmann of the dissatisfaction of Dickens with Fildes's realisation of the author's idea of the dark lantern and staircase scenes or his anxious comment on Fildes's drawing. Fildes told Mr. Spielmann more than once that he redrew the cover.

Lady Dickens, then, was quite right when she told me (1929, p. 165*) that "Collins made the first drawing for Edwin Drood, but fell ill and did not finish it. Luke Fildes continued and finished the drawing with several alterations." The correction by Mr. Carden, on my authority, of this statement of Lady Dickens was evidently an error and should be disregarded (1935, p. 151).

The description by Fildes himself, in his letter to the late Mr. S. M. Ellis (1929, p. 323) of the cover design as "the work of the late Charles Collins done before I came on the scene" must be considered in the same light as the utterances of Dickens, Mrs. Perugini and Fildes himself, which I quoted in my former article (1929, pp. 165 and 168). The attribution by each of the three to Collins of the entire credit for the design of the cover is to be accounted for (as I took it from the outset) (1929, p. 168) by an intelligible desire to allow him to reap the full benefit of the pains he had bestowed upon the work which he had so nearly finished.

In addition to this desire, which underlies both the letter of Fildes to "The Times" (1929, p. 165) and that to Mr. Ellis, Fildes was the more justified in the expressions he used in the latter because his object was to disclaim any attempt at an explanation of the design of the cover as it was not made by him—that is to say, the layout and composition of the design were the work of Collins, and Fildes ignored his own secondary additions.

Lady Dickens's statement was based, as she has recently told Mr. Carden, on what she learnt from Mrs. Perugini, who was, of course, well aware that Charles Collins, her first husband, did not finish the cover-drawing in its published form. That Mrs. Perugini should assign to Collins the entire credit for the work is even more easily understood than that Dickens and Fildes should do so. Nor is it so puzzling as I thought (1929, p. 168, and 1935, p. 152) that in later years she should fail to distinguish Fildes's additions from her husband's original draft. It is quite intelligible, also, that the eldest son of Sir Luke Fildes should not have been aware (1935, p. 151) of the facts so clearly stated by his father to Mr. Spielmann.

* This and all similar notes refer to *The Dickensian*, year, and page.

There can, then, be no possible doubt that the draft of the cover design made by Collins (reproduced on p. 166 of the 1929 volume) was finished for publication by Luke Fildes (*ibid*, p. 167).

Besides, the first draft shows just those peculiarities and characteristics of Collins which his six illustrations for the text (1929, pp. 171 174 and 175) also exhibit, and my remarks (1929, p. 171) about the illustrations hold good also for the draft of the cover. A certain weakness in the design is common to all of them.

Conversely, the published design on the cover shews all the characteristics of Fildes's illustrations to *Edwin Drood* in their distinctive and energetic style and expression. This published design could never have been elaborated by Collins from his trial design, as Mr. Ellis (1929, p. 323) would have it; nay, although these two designs are, for the most part, identical in subject, a comparison shows that they can never have been drawn by one and the same artist. Of this I was previously convinced, and I regret very much to have allowed myself to be led away from the conviction.

2. Some Aspects of the Cover-design.

Collins told Fildes that "he did not in the least know the significance of the various groups" and that "they were drawn by him from instructions personally given by Dickens, and not from any text," and he supplemented this in his letter to Augustin Daly (1919, p. 196) by adding that Dickens communicated to him "some general outline for his scheme of *Edwin Drood*, but it was at a very early stage in the development of the idea" (and we know that there were several such stages—1929, p. 173) and that what Dickens said "bore mainly on the earlier portion of the tale." The reason can easily be understood, therefore, if Collins's remarks about events and persons appearing in the later portion of the tale are found to be vague or even quite wrong.

Now, it is of first-rate importance to bear in mind that when he completed Collins's sketch, Fildes took over from him the whole of the "thorny" and the upper half of the "rosy" side of the cover including the first figure on the staircase, only changing (by Dickens's instructions) the three policemen drawn by Collins into two figures in civilian dress, and the young woman smoking in the corner into a smoking Chinese. Hence, when the design was published on the cover of the first number (never to be changed any more) Fildes, cannot have been aware of the identity of those persons and groups who were to appear for the first time in some later number.

We can now proceed to a methodical comparison of the appearances of those we meet depicted on the cover, a comparison which (and this is my discovery hinted at by Mr. Carden—1935, p. 152) has enabled me to answer definitely that baffling question, "Who was Datchery?"

But first I must explain that my own attempts (1929, p. 168) to identify the three figures on the staircase, two of whom were added by Fildes, must partly be abandoned or corrected for nonconformity

with what I have since found to be the only possible and strict method of comparison. But I confirm what I wrote of the third figure, "the third figure I have always taken to be Durdles and continue to do so"; and in this connection I would call the reader's attention to Fildes's preliminary sketches of Durdles published by Miss Alice Meynell in her article "How Edwin Drood was illustrated" ("Century Magazine," Vol. 27, N.S. Vol. v, p. 525).

The figures on the cover with whom our chief interest will rest were both taken over from Collins's sketch by Fildes; they are the young girl, seated, who seems to listen favourably to a lover kneeling before her, and the topmost figure on the staircase. Now, as to these two figures, a fact of singular importance must be stressed at the outset. These two drawings cannot possibly be meant to represent the same person, seeing that the kneeling youth has a moustache (both with Collins and Fildes) whilst the top figure on the staircase has none. Besides, Collins's top figure has streaming long hair and, apparently, rather a long head; in Fildes's drawing the kneeling young man has his hair parted in the middle, whilst the top figure on the staircase has an unusually big head with ample unparted hair. So the identity of the kneeling youth with the topmost figure on the staircase is quite impossible, and Dickens must have instructed Collins to depict two different persons. The kneeling youth cannot be Crisparkle proposing to Helena, not only because of the absence of clerical dress (Mrs. Perugini in "The Pall Mall Magazine," June, 1906), but also because Helena would have the dark hair and dark complexion of the Landlesses, which even Collins in his illustration of the piano scene had given them. So the girl can only be Rosa. Jasper, as the man proposing to the girl, is also out of the question, since Jasper is shown in the Cathedral in Collins's draft, with whiskers and without a moustache. Besides, we know that he never left the sundial when proposing his mad love to Rosa. The kneeling youth, again, cannot be Neville; of this there is both internal and external evidence; Neville was decidedly dark. Besides this, Neville would not have told his "affection to Rosa, for Helena was far too quick-witted not to have understood from Rosa's first mention of Tartar that she is already in love with him, and she would have warned the brother, to whom she was so ardently attached, against any such confession" (Mrs. Perugini). Again, Neville is not represented as having a moustache, and Mr. Carden made a mistake in his book ("The Murder of Edwin Drood," p. 81, n. 1) when inferring that Miss Ferdinand's putting on a moustache in her imitation of the quarrel between Edwin and Neville was a proof of Neville's having a moustache. Miss Ferdinand had never seen Neville, who had only arrived in Cloisterham on the afternoon of the day before; clearly Miss Ferdinand, in putting on the moustache, only wanted to indicate that she was acting as a male person, and this is why neither Dickens nor his illustrator Fildes took objection to Neville's appearing without a moustache in the pictures "At the piano," "On dangerous ground" and "Mr. Crisparkle is overpaid." That apparently Collins gives Neville a weak moustache in his drawing of the piano scene only shows

that the kneeling youth whom Collins drew without moustache for the cover, was not to be identical with Neville according to Dickens's instructions.

So the kneeling youth can only be Tartar, as suggested by Mrs Perugini, with whom I agree, and as Collins has indicated himself in his letter quoted above. This inference holds good, even in face of the fact that when Fildes had to make a drawing for Tartar in the Sixth Number he gave Tartar whiskers, but not a moustache. For we must bear in mind that Fildes, when he took over the kneeling figure from Collins, did not know that it was Tartar, and would only have become aware of this (if at all) when the scene in which Tartar declared his love for Rosa was reached—in the unwritten portion of the novel—and then it would have been too late to alter Tartar's appearance.

When we turn now to the topmost figure on the staircase, it follows from its non-identity with the kneeling youth that, notwithstanding Mrs. Perugini, Tartar must be absolutely excluded. It also seems quite out of the question that it can ever have been intended for Jasper, let alone Jasper pointing to himself in the top scene; for, in addition to what I said in my previous article (1929, p. 168) we see that Jasper pictured on the cover, alike by Collins and by Fildes, wears whiskers, whilst the leading figure on the staircase is clean-shaven. Nor can the figure be Neville, who is pictured, both by Collins and by Fildes, as decidedly dark in complexion, with dark woolly hair, in direct contrast with the top figure on the staircase, both in Collins's draft and in Fildes's published drawing. Crisparkle cannot be meant for the leading staircase figure; there is no clerical dress, and Crisparkle cannot have joined in the pursuit of Edwin's murderer, having been expressly forbidden by the Dean to take an active part in the trial: "Not partizans. We clergy keep our hearts warm and our heads cool and we hold a judicious middle course." This also, by the way, excludes Crisparkle from the post of No. 2 of the pursuers on the staircase. Active and youthful No. 1 on the staircase cannot be the elderly angular Mr. Grewgious. Nor can it be Lobley, Tartar's man, who is an elderly sea-bear with enormous whiskers and chin-beard. Nor old and slouching Durdles, whom, besides, we see represented as No. 3 on the staircase. There remains the question—can No. 1 on the staircase be Mr. Bazzard? The answer must be a decided "No." For Bazzard is "a gloomy person with tangled locks," and both gloominess and tangled locks are the very last features which would apply to No. 1.

Since, then, No. 1 cannot be either Tartar, or Neville, or Bazzard, or Lobley, or Crisparkle, or Durdles, or Jasper, or—to be quite exhaustive—Sapsea, he can be meant only for Datchery, of course without any disguise; and furthermore, since No. 1 has been proved to be neither Tartar nor Bazzard, both the Tartar-Datchery and the Bazzard-Datchery theories fall to the ground. We may possibly come back to this later on. For the present we will stick to the chief and urgent question "Who then was Datchery?"

3. Who was Datchery?

Dealing with Datchery's external appearance (when not disguised) we find the chief feature of the topmost figure on the staircase as pictured by Collins to be its streaming long hair; this feature, it is true, does not stand out so distinctly in Fildes's redrawing, but he too endows this figure with some profusion of hair. In spite of the small scale of all the cover drawings, a tendency can be detected in both artists to depict the head of the topmost figure as larger than the average size of head shewn (except perhaps in the lantern scene which is drawn to a slightly larger scale than the other vignettes).

Now the general opinion would probably be that Datchery wore a wig, and that without this wig he cannot be supposed to have long streaming hair as shewn by Collins on Dickens's instructions. But in his important book "The Mystery in the Drood Family" Mr. Montagu Saunders has opposed and corrected this idea. He writes (at p. 38) "I submit, however, that no one assuming the disguise of a wig to escape detection would constantly shake his head, or lounge along with his uncovered gray hair *blowing* about" as Datchery does. If he really had a thick shock of white hair of his own, the explanation that he goes about with it uncovered "for coolness" is quite reasonable and acceptable. To which Mr. Saunders adds (1919, p. 187), "Those who believe that he wore a wig may be referred to *Nicholas Nickleby* Fireside Edition, p. 37), where we are told that:

> "Sir Matthew Pupker . . . . . who had a little round head with a flaxen wig on top of it, fell into such a paroxysm of bows that the wig threatened to be jerked off every instant."

Being thus assured, as we are, that Dickens had observed this peculiarity of wigs, can we believe that he would have endowed Datchery with the unnecessary habit of shaking his shock of white hair, had he at the same time given him a wig?"

That Mr. Saunders was quite right as to the absence of a wig and as to the size of Datchery's head is proved by his appearance as No. 1 on the staircase, but Mr. Saunders was wrong in supposing that Datchery was not disguised at all; Datchery, as the covers shows, was a young man whose ample head of hair could not have looked white or grey, as Dickens wrote in one passage) unless the original colour (fair or brown) had been changed to white by powder or tinting.

Let me also point out how particularly suitable Datchery was as leader in the pursuit of Jasper, in which pursuit Durdles (No. 3) and Grewgious (No. 2 as I shall shew) were to partake.

As Datchery was a young man, and as none of the young people who appear in the novel can be identified with him, we must look for his original in the separate fragment entitled "How Mr. Sapsea ceased to be a member of the Eight Club. Told by himself" (Ley's "Annotated Forster, pp. 811-814).

Forster described this fragment as "the very last lines written by Dickens we can ever hope to receive." But this description, like the rest of Forster's account of how Dickens came to write the fragment, is

a pure hypothesis and a very unlikely one. Seeing that the pages on which the fragment was written were only half the size of the pages of the *Drood* MS. and were found within the leaves of another MS. after Dickens's death, a more likely hypothesis is that the fragment belongs to a much earlier stage in the writing of the novel. Indeed it is physically as good as impossible that Dickens in the last days of his life besides finishing with the utmost energy the last chapter of his last number (No. 6) should simultaneously have been writing a sketch (in two parts) which had no connection with the events he was describing in his last Chapter. For these reasons, Forster's explanation of the Eight Club fragment must be rejected. In the autumn of 1928 Mr. Carden suggested to me that the fragment was " an early effort discarded as not good enough by Charles Dickens." I endorse Mr. Carden's view that it was " an early effort " and shall discuss the reasons for its being discarded, later on.

Three characters appear in the fragment whom we do not encounter in the novel so far as completed. They are Mr. Kimber, the dancing master, his friend Mr. Peartree, the surgeon, and Mr. Poker. Kimber and Peartree are elderly men, members of the Eight Club, and well known to Sapsea. Poker is a newcomer to Cloisterham ; for Kimber speaks of him as a stranger, and Poker says to Sapsea, " or if I was to deny that I came to this town to see and hear you, Sir, what would it avail me ? " Thus Poker must be Datchery.

Mrs. Perugini, in her article in the " Pall Mall Gazette," previously quoted, distinctly hinted at the possibility of Poker being meant for a person already known to us in the novel. After speaking of Peartree and Kimber as two new figures she adds " although the young man Poker who is also introduced in this fragment for the first time, seems to be of more significance, we see too little of him to be certain that we may not already have made his acquaintance." Following out this hint, Mr. Carden concluded his remark mentioned above by saying " Poker, I am sure, was a sketch for Datchery." Poker, as I have said already, must *be* Datchery. Datchery's behaviour towards Sapsea is Poker's over again. Poker, like Datchery, has evidently fathomed Sapsea's shallow, vain and boastful character, and his desire to be mistaken for a member of the higher clergy. So he pokes fun at him to Mr. Kimber and panders to Sapsea's vanity in speaking to the man himself. " Mr. Sapsea," he answers on being asked for his name, " your penetration is so acute, your glance into the souls of your fellow-men is so penetrating, that if I was hardy enough to deny that my name is Poker, what would it avail me ? " Whereupon the pompous ass assumes the superior airs of a patron. " Come, Poker," says he, " let me hear more about you. Tell me where you are going to, Poker ? and where do you come from ? " " Ah, Mr. Sapsea ! " exclaimed the young man, " disguise from you is impossible. You know already that I come from somewhere and am going somewhere else. If I was to deny it what would it avail me ? " Thus Poker not only chaffs Sapsea about his " penetration," as Datchery does, but also evades his questions as to his own movements just as Datchery

would have done if similarly cross-questioned, and as Datchery actually does when Sapsea tries to find out his profession (Chap. 18).

There is, then, no doubt that *Poker* is *Datchery*. We shall learn more about Poker-Datchery when we endeavour to trace his profession on the lines followed by Mr. Montagu Saunders in his successful endeavour to ascertain Datchery's profession and connection with the story—without, of course, being aware of his identity with Poker.

(To be continued)

"AIN'T I VOLATILE?"

Lord B——gh—m as Miss Mowcher.

"Bless you, man alive! I'm here and there, and where not, like the Conjuror's half-crown in the lady's handkercher. Aha? Umph? What a rattle I am!—Ain't I volatile?"—*See "David Copperfield."*

A Leech Cartoon in "Punch," 6th April, 1850

PICKINGS FROM PICKWICK

THERE are few things more worrying than sitting up for somebody, especially if that somebody be at a party. You cannot help thinking how quickly time passes with them, which drags so heavily with you; and the more you think of this, the more your hopes of their speedy arrival decline. Clocks tick so loud, too, when you are sitting up alone, and you seem—at least we always do—as if you had got an under garment of cobwebs on. First, something tickles your right knee, and then the same sensation irritates your left. You have no sooner changed your position, than it comes again in the arms; and when you have fidgeted your limbs into all sorts of queer shapes, you have a sudden relapse in the nose, which you rub as if to rub it off—as there is no doubt you would, if you could. Eyes, too, are mere personal inconveniences, and the wick of one candle gets an inch and a half long, while you are snuffing the other. These, and various other little nervous annoyances, render sitting up for a length of time after everybody else has gone to bed, anything but a cheerful amusement.

* * * * *

Mr. Pickwick began to drink the waters with the utmost assiduity. Mr. Pickwick took them systematically. He drank a quarter of a pint before breakfast, and then walked up a hill; and another quarter of a pint after breakfast, and then walked down a hill; and after every fresh quarter of a pint, Mr. Pickwick declared, in the most solemn and emphatic terms, that he felt a great deal better, whereat his friends were very much delighted, though they had not been previously aware that there was anything the matter with him.

* * * * *

There are very few moments in a man's existence when he experiences so much ludicrous distress, or meets with so little charitable commiseration, as when he is in pursuit of his own hat. A vast deal of coolness, and a peculiar degree of judgment, are requisite in catching a hat. A man must not be precipitate, or he runs over it: he must not rush into the opposite extreme, or he loses it altogether. The best way is, to keep gently up with the object of pursuit, to be wary and cautious, to watch your opportunity well, get gradually before it, then make a rapid dive, seize it by the crown, and stick it firmly on your head: smiling pleasantly all the time, as if you thought it as good a joke as anybody else.

* * * * *

It is not half as innocent a thing as it looks, that shaking little pieces of carpet—at least, there may be no great harm in the shaking, but the folding is a very insidious process. So long as the shaking lasts, and the two parties are kept the carpet's length apart, it is as innocent an amusement as can well be devised, but when the folding begins, and the distance between them gets gradually lessened from one-half its former length to a quarter, and then to an eighth, and then to a sixteenth, and then to a thirty-second if the carpet be long enough, it becomes dangerous. We do not know to a nicety how many pieces of carpet were folded in this instance, but we can venture to state that as many pieces as there were, so many times did Sam kiss the pretty housemaid.

FROM RECENT BOOKS

By LOUIS B. FREWER, M.A.
(Bodleian Library)

DICKENS AND THE BLIND

" The impossible had been accomplished at the Perkins Institution Massachusetts], and the story of it had gone round the world. The eading press agent was Mr. Charles Dickens, who in *American Notes* ave an account of his visit there to see for himself the miracle that Dr. Samuel Gridley Howe had achieved in placing Laura Bridgman—he first blind deaf mute for whom it was ever done—into contact with the world around her.

" Dickens liked the Perkins Institution . . . the faces of the blind ascinated him . . . but the face that fascinated him most was that of a irl ' blind, deaf, and dumb. . . .' This was Laura Bridgman.

" She had already begun to read with her fingers, no longer ' The Octoroon ' and ' Stepping Heavenward,' but ' Silas Marner ' and ' The icar of Wakefield ' . . . and *The Old Curiosity Shop*, the last-named f which was put in embossed type at the expense of Mr. Dickens imself."—" The Deliverer of Helen Keller: Anne Sullivan Macy," y Nella Braddy. (Muller).

* * * * *

THE GEORGIANS

" Shaw has told the world that his ideas were derived from Wagner, bsen, Samuel Butler, and Nietzsche, and that his characters were tolen from Dickens. There is not a word of truth in all this.

" It is true that Dickens—and also Bunyan—showed him how haracters, to entertain, must have objective consistency, how they nust be broadly outlined and self-explanatory . . . and how if seen vith exultant and exaggerative humour such characters are manipulable t will by the expert dramatist.

" But, to return to the art of the novel, nothing but a full book ould have served the purpose of this one [' Tono-Bungay ']. To use n artificial story would have been to waste all sorts of material in which Wells was deeply interested. Moreover any visitor to Wells's ibrary will notice one row of books which bears all the signs of constant eading: it is the row of Dickens's novels. There can be no doubt t all that when he began to plan ' Tono-Bungay ' Wells thought *David Copperfield* was a very great novel indeed. He used the form of pseudo-autobiography with deliberation. . . .

" (Robert Graves) cannot endure the long pages of Dickens, but must arduously re-write and condense *David Copperfield* until echoes ring with Dickensian wails.

" It is made a cause of accusation against the elders that they said: ' This is a young man's war.' That, too, became a cliché. But then, contrary to E. M. Forster's view that Dickens's characters were unreal because they embodied repetitions, the majority of English people express themselves by means of stereotyped phrases.

" Perhaps the crime story only fails to interest Wrong. It has not failed to interest others. Scholars of a different kind, for example, have given many years to the study of Dickens's incomplete *Mystery of Edwin Drood*, begun when the Master, in Gissing's terrible words, ' casting about him for a new story, saw murder at the end of every

vista '."—" The Georgian Literary Scene," by Frank Swinnerton. (Heinemann).

* * * * *

THE DRAMA

" What would have seemed more natural than that writers who were masters of another literary form, like Scott and Dickens, would turn to the drama, as Fielding and Goldsmith had turned to it . . . that Dickens, who was to do more to draw English people together than any other influence in the time, would write comedies, as he wrote novels, that rich and poor alike could enjoy ? What would have been the surprise of such a person to be told that the theatre would rapidly decline. . . .

" As Methodism spread among the employing class, this influence spread in the industrial towns. Dickens deplored the effect in discouraging the theatre and encouraging less desirable substitutes. Three months before his death he wrote that ' the narrow-minded fanatics who decry the theatre and defame its artists are absolutely the advocates of depraved and barbarous amusements. For whenever a good drama and well-regulated theatre decline, some distorted form of theatrical entertainment will inevitably arise in their place.' He pointed out that this moral had been urged in *Hard Times*."—" The Bleak Age," by J. L. and B. Hammond. (Longmans).

* * * * *

" There is but one great international sport to-day. It is the game which Pip played with Estella to the delight of Miss Haversham in *Great Expectations*. It is called ' Beggar Your Neighbour,' and it is being played the world over. By a series of tariff walls every nation tries to beggar every other. . . ."—" Derby Day and other Adventures," by A. E. Newton. (Lovat Dickson).

* * * * *

THE PUBLISHING TRADE

" It was a momentous year in the history of several famous publishing houses . . . it brought the newly-created firm of Chapman and Hall . . . in touch with Charles Dickens, who, as he has himself recorded, bought over their counter the copy of the magazine in which his very first story appeared, leaving their little shop in the Strand with eyes ' so dimmed with joy and pride that they could not bear the street.' Two years were to elapse before the historic meeting took place in Furnival's Inn which led to the writing of *Pickwick*, but Dickens had not forgotten the little ' bird-like ' figure of the junior partner who had sold him that copy of the ' Monthly Magazine.'

" INTERNATIONAL COPYRIGHT : ' James Russell Lowell . . . went to the root of the matter in his lines :

> In vain we call old notions fudge,
> And bend our conscience to our dealing ;
> The Ten Commandments will not budge,
> And stealing will continue stealing.'

Dickens expressed himself almost as strongly as this when he dared to tell American audiences his plain views on this burning question . . . . His American literary friends, though they had urged him to do so, being themselves afraid at that time openly to discuss the matter in their own country, were paralysed with wonder at his audacity.

" The ' gentleman's agreement ' now in operation, under which most of the leading American publishers respected the engagement

when one of their number bought early sheets from England, enabled Harper's to pay Dickens £1,250 for *Great Expectations*.

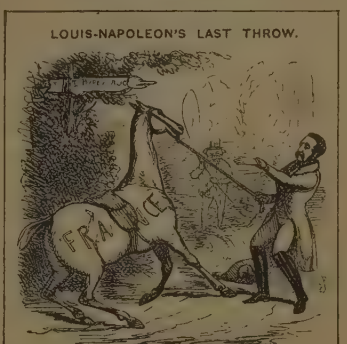
"One of the founder's surviving daughters, Mrs. John Barnard, retains vivid recollections of Ainsworth's visits to their house: in particular of a dinner party which also included Dickens and Trollope . . . Mrs. Barnard declares that Dickens sulked on that occasion for not being recognised as the chief guest of honour.

"The 'Railway Library' meantime had reached its thousandth volume. Scott and Dickens were now well represented. . . . There had been a considerable purchase from Chapman and Hall in 1878, when Routledge's took over the whole stock of their two-shilling edition of Dickens for this series—over 100,000 copies in all. . . . The same agreement refers to sets of stereotype plates bought at the same time for printing sixpenny editions of *Oliver Twist*, and *Sketches by Boz*, *Pickwick*, and *Nicholas Nickleby*, both in two parts, were also added about this time to one of the first of the libraries of sixpenny reprints with which the market was presently filled."—"The House of Routledge, 1834-1934," by F. A. Mumby. (Routledge).

* * * * *

HENRY CRABB ROBINSON

"There is an entry in his diary apropos of 'Pendennis' which summarises pretty accurately his opinion of the relative attraction of Dickens and Thackeray. 'There is a free and easy fun in [Dickens] which gives [him] a gaiety I do not find in Thackeray.' And then: 'I like "Pendennis" as little as ever, though I admire it more' . . . Though he recognises Thackeray's genius and reads his books, he is happier in the company of Dickens. But here again he distinguishes. Thus . . . *Bleak House*, 'begins well, and like his former tales will probably exhibit great ability in painting *scenes*, without the like faculty of connecting these scenes into one great act.' He cannot 'comprehend the praise given to *Great Expectations*', for example; it is 'one of the least agreeable of his books,' while *Hard Times* is 'by no means one of the best.' On the other hand, *David Copperfield* is 'superior in truth to most of Dickens's novels and less extravagant in its incidents.' As for *Barnaby Rudge*—a much earlier work—he decides when he has finished all of it 'yet published' . . . 'I will read no more till the story is finished. . . . I will not expose myself to further anxieties.'"—"The Life and Times of Henry Crabb Robinson," by E. J. Morley. (Dent).


LOUIS-NAPOLEON'S LAST THROW.
FRANCE
Louis-Napoleon has for some time been riding the high horse, but he has at last come to a throw, which, although it may be considered as a throw for a very great stake, is of a decidedly desperate character. With such a skittish steed as Louis Napoleon had to guide, it was of course very difficult to hold the reins, and he may perhaps be right to a certain extent in refusing to "give her her head." Though his attempt to use the curb may lead to a great deal of inconvenient restiveness, it may nevertheless be said to France:—
"You helped to set your master on your back,
He likes his seat, and makes you show your paces."
Whether these paces will not eventually leave the rider in the lurch, is a question that time will not take very long in answering.

A "Punch" Cartoon by W. Newman

10th November, 1849

See page 266

* * * * *

"Those who have given currency to the myth of More's 'enormities' have shown that they possess neither the perspicacity of Mr. Justice Stareleigh (who ruled that hearsay evidence is no evidence) nor the legal acumen of Mr. Weller, senior (who understood the value of an alleybi)."—"Thomas More," by R. W. Chambers (Cape).

* * * * *

"When in our hours of ease we relapse into Dickens and Charles Reade and Captain Marryat and glorious George Borrow, it adds, and adds greatly, to our intellectual enjoyment and refreshment to find that these men believed in God, and were not afraid to say so. Where are we to find their like in the present day? It was a wise man who said that when a new book came out, he always read an old one."—*All Thine Increase*, by P. W. Thompson. (Marshall Morgan and Scott, Ltd.)

GLIMPSES OF ENGLAND

A Swedish member of the Fellowship, Dr. Uhrstrom, has sent us a copy of a book, in English, bearing the above title, which he has written for the middle and higher forms of Swedish schools with a view to giving the reader the *spirit* of England. Dr. Uhrstrom knows his England (and the English) well, and has compiled a most interesting and valuable volume. It is full of information, Public Schools, Ancient Customs, Sunday, Parliament, London Transport, and *Punch*. The concluding pages are devoted to a report of *The Seven Poor Travellers*, a very wise selection, as it gives the reader an excellent example of the work of Dickens in description, characterisation, and story. A similar volume published for English schools would, we feel sure, do well.

MIDLAND REGIONAL GROUP

"Glorious sunshine—pleasant journeying—happy arrival—gladsome meetings—interesting pilgrimage—thrilling and colourful drama—substantial and appetising tea—refreshing and beautiful river trip—the best of good company—sunset and farewell—the end of a perfect day!"

In some such way would Jingle have summarised the proceedings of the Meeting of the Midland Regional Group held on Saturday, June 29th, at Stratford-on-Avon. Over 100 members were present from Nottingham, Birmingham, Woodville, Redditch, Shrewsbury, and Bedford.

After a visit to the interesting Shakespearean places of interest the members attended a matinée performance of "Anthony and Cleopatra" at the Memorial Theatre at the conclusion of which tea was served in the theatre.

Sir Archie Flower (Governor of the Memorial Theatre) and Lady Flower welcomed the members to Stratford and Mr. Rowland Hill, J.P., of Bedford, thanked them on behalf of the branches.

Mr. Cooper Sands (Nottingham) thanked Mr. Hill for his great interest in the proceedings and Miss Bryan for the work attached to the convening of the meeting on behalf of the branches.

Drawn by] *[Ruth Whittaker*

WHOSE HAND? A PICKWICK MYSTERY

Sir.—Attention has often been called to mistakes made by Dickens's illustrators, *e.g.* the hook on the wrong arm of Captain Cuttle in the vignette of *Dombey and Son*; Mr. Peggoty's boat-house upside down, and others. A curious feature in the first plate of Pickwick, that facing page 2, seems, so far as I know, to have escaped observation. Thirteen members of the club are represented, every face clearly shown, even that of the secretary, who has his back to us but looks well over to his right at Mr. Pickwick. The chairman sits at the head of the table, the secretary at the foot. Between these two there are six members on Mr. Pickwick's side, five on the opposite. Beyond Mr. Tupman, however, is an odd hand holding a wine glass. It cannot belong to Mr. Tupman, nor to the two members next the chairman, for the hands of both are distinctly seen. It does not seem possible that there can be room for anyone behind Mr. Tupman, for on that side of the table there is already one more member clearly drawn than on the other side. One must conclude, therefore, that it was just a mistake on the part of the artist. To my mind this is the soundest argument I am aware of for the contention (with which I totally disagree) that the so-called Phiz plate used in later impressions of Number I of Pickwick was really the work of Seymour, the original artist, also. It seems difficult to see how a second artist could have reproduced the same mistake.

E. H. Strange.

For copies of these pictures see Dickensian 1933, pp. 306-7.

"BOZ" AND BOSWELL

Sir.—In Boswell's "Johnson," 4th edition, 1804, Vol. 4, p. 412 (marginal date 1779), occurs the following passage in a conversation on suicide:

> "Mr. ——, who loved buttered muffins, but durst not eat them because they disagreed with his stomach, resolved to shoot himself; and then he ate three buttered muffins for breakfast, before shooting himself, knowing that he should not be troubled with indigestion."

Reading this, of course, brought to mind Sam Weller's story in the Fleet (*Pickwick*, Ch. 43) of the man who "on principle" ate three shillings worth of crumpets and blew his brains out to shew his doctor was wrong.

You may think it possible that perusal by Dickens of the former may have suggested the latter.

Bertram W. Ellis.

DICKENSIANA OF THE QUARTER

BOOKS

Mr. and Mrs. Charles Dickens: His Letters to Her. With notes and introduction by Walter Dexter. Illustrated. Constable. 10s.*

Glimpses of England, by W. Uhrstrom. Stockholm, Albert Bonnier (Kr. 3.25).

The Victorians and Their Books, by Amy Cruse. Illustrated. Allen and Unwin. 12s. 6d.

London for Dickens Lovers, by William Kent. Illus. Methuen. 3s. 6d.

NEWSPAPER AND MAGAZINE ARTICLES

"Mr. and Mrs. Charles Dickens." Reviewed by *Times Lit. Suppt., Birmingham Post, Evening Standard* (Howard Spring), *Daily Telegraph, Daily Express, Daily Herald, Yorkshire Post, Northern Echo, Bradford Telegraph, The Scotsman, Liverpool Daily Post, Western Mail* (J. W. T Ley), 13th June. *Daily Telegraph* (Cecil Roberts), *The Times, Daily Mail*, 14th June. *Sunday Chronicle, Observer* (G. M. Young), 16th June *Punch, Aberdeen Express, North Eastern Daily Gazette, Manchester Evening Chronicle*, 19th June. *Church Times, Church of England Newspaper, Manchester Guardian* (Allan Monkhouse), 21st June *Sunday Times*, 22nd June. *Truth*, 26th June. *British Weekly*, 27th June. *Spectator* (Lord David Cecil), 28th June. *New Statesman* 29th June. *Friend*, 5th July. *Tablet, Reading Mercury*, 6th July. *Time and Tide* (Hugh Kingsmill), 6th July. *Queen, The Tatler* (Richard King), 17th July. *London Mercury* (Winifred Holtby), July. *Fortnightly* (Arthur Waugh), August. *Northern Wig*, 7th August.

"When Franklin and Dickens meet," by William Dike Reed. *The Benjamin Franklin Gazette*, May.

"Dickens and Pickwick Inns." Illustrated. *Practical Motorist* 15th June.

"David Copperfield in Brief." *Sunday Circle*, 29th June.

"Charles Dickens and Ramsgate." *Advertiser and Echo*, 14th July

"Dickens and Dotheboys Hall," by Christopher Yorke. *Yorkshire Evening Press*, 4th July.

"The Cheeryble Brothers take over." *Daily Mirror*, 8th July.

"Go to the Dickens Films." Illustrated. *Woman's Own*, 17th Aug

---

UNIQUE ITEMS IN THE SALE ROOMS

DAVID COPPERFIELD. First Edition, 1850. Half Calf.
Inscribed

James MacGregor Esquire
With the regards of
Charles Dickens
Fourth December 1850

(from the Kern Collection).
Ogden Goelet sale, New York. $825.

AMERICAN NOTES. Two Volumes. Third Edition, 1842. Full Calf
Inscribed

Mr. Serjeant Talfourd
From his friend
Charles Dickens

Ogden Goelet sale, New York. $625.

* Reviewed in our last number.

The
OXFORD
EDITIONS OF
DICKENS

Oxford Editions of Dickens with their combination of character and elegance, are admirably suitable for presentation purposes. There are sets, with reproductions of the original illustrations, from 50s. net ; or bound in leather from 100s. net. The volumes are also sold separately from 2s. 6d. net each

OXFORD UNIVERSITY PRESS
Amen House
London, E C.4

FAULKNER'S DICKENS CALENDARS

TO TEAR OFF DAILY

With Carefully Selected Quotations from the Writings of Dickens . .

IDEAL FOR GIFTS

No. 1859 1/6 each
"The Old Tabard Inn"

No. 1855 1/6 each
"Mr. Pickwick Addresses The Pickwick Club"

Other subjects not illustrated

No. 2481	Maypole Inn, Chigwell	2/- each
No. 2482	Bull Inn, Rochester	
No. 1856	Holborn Bars, London	1/6 each
No. 1857	Interior of Maypole Inn	
No. 1858	Old Curiosity Shop	
No. 1860	St. Bartholomew's Gateway	
No. 1277	Departure of the Coach	1/- each
No. 1278	Bull Inn, Rochester	

Obtainable from all Stationers, Stores, Etc.

PUBLISHED BY

C. W. Faulkner & Co., Ltd., London, E.C.1

DIARY OF DICKENS FELLOWSHIP MEETING

AUCKLAND.
Sept. 5 - *The Pickwick Papers* (Ch. 39-43) by Mrs. J. W. Kealy.
19—Sketches in Character by Miss M. Robinson.
Oct. 3—*The Pickwick Papers* (Ch. 44-8) by Mr. H. C. Robinson.
17—*The Pickwick Papers* (Ch. 49-53) by Mr. Geo. Cruikshank.
31—To be arranged.
Nov. 14—*The Pickwick Papers* (Ch. 54-7) by Rev. A. B. Chappell.
28—Closing meeting of season.

BRISBANE.
Sept. 6—Debate.
20—Presentation of Essay Prizes.
Oct. 18—Book Evening.
Nov. 1—Dramatic Evening.
15—Annual Meeting.
Dec. 6—Christmas Party.

CHRISTCHURCH.
Sept. 7—Second Portion of *The Old Curiosity Shop*. Leaders: Messrs. Fleming and Wilson.
Oct. 5—Last Portion of *The Old Curiosity Shop*. Leaders: Mrs. Aschman and Miss M. Smith.
Nov. 2—Dramatic Evening.
Dec. —"Tiny Tim" Outing.

EDGWARE.
Oct. 4—Impersonations by Mr. McLellan.
18—Whist Drive.
Nov 8—Recital by Mr. Frank Johnson of *Dr. Marigold's Prescriptions*.
22—Debate, followed by Recital by Mr. William Byrne, B.A.
30—Ramble.

HACKNEY AND STOKE NEWINGTON.
Sept. 21—Visit to Hackney Town Hall, Central Library, and The Tower, conducted by Mr. W. R. Power.
Oct. 7—Lantern Lecture, "The Romance of Waltham Abbey," Mrs. Baillie Saunders.
Nov. 6—Balloon Debate by Characters from the Novels of Dickens.

MANCHESTER.
Oct. 4—President's Address; Sketches, etc.
18—Whist Drive.
Nov. 15—Annual Dinner.

ST. PANCRAS.
Sept. 14—Ramble.

SYDNEY.
Sept. 27—Members' Night.
Oct. 25—Mrs. E. Herrick Knowles.
Nov. 22—Discussion on *The Old Curiosity Shop*.
Dec. —Christmas Party.

WHITSTABLE.
Sept. 9—Lecture.
23—The President and Mrs. Taylor "At Home."

"A SMALL STAR IN THE EAST"

When Dickens rescued from oblivion the children's hospital he found established in that old warehouse at Ratcliff, he builded better than he knew. A model hospital is shortly to be erected at Banstead Wood, Surrey, and when this is completed, the present building at Shadwell will be used as a "clearing house." The new site, which consists of a mansion and forty-five acres is the gift of Mr. A. S. Galton. This good news gives added interest to Mr. Young's article under the above title which appeared in the autumn number of *The Dickensian*, 1934.

"The kitchen where nothing in the way of cookery seemed impossible"

"Barnaby Rudge"
CHAS DICKENS

To-day, with the aid of Bisto, it is possible in any kitchen to produce delicious meat dishes of every variety. For Bisto adds just that little something extra to all meat dishes.

BISTO

FOR ALL MEAT DISHES

DICKENSIAN CHRISTMAS CARDS 1935.

Cards with Quotations only.

*1.	"It was always said of him that he knew how to keep Christmas well. May it be truly said of us and all of us."	2/- box of eight
*2.	"How many old recollections, and how many dormant sympathies does not Christmas awaken."	1/6 box of six

Coloured.

*3.	The Birthplace	2/- dozen
4.	Mr. Pickwick's Toast.	2/- ,,
*5.	Mr. Pickwick on the Ice.	2/- ,,
6.	The Little Inn, Canterbury.	2/- ,,
7.	Mr. Pickwick received by the ladies of Bath.	3/- ,,
*8.	Mr. Pickwick plays blind man's buff.	3/- ,,
9.	Scrooge's Knocker	4/- ,,
*10.	Tony Weller.	4/- ,,
*11.	Fezziwig's Ball.	4/- ,,
12.	Mr. Pickwick on the Ice.	4/- ,,
13.	Mr. Pickwick under the Mistletoe.	4/- ,,
14.	Scrooge buys the Turkey.	4/- ,,
*15.	The Cratchit family drink a Toast.	4/- ,,
16.	An evening at the Maypole Inn	4/- ,,
17.	Sam Weller and the Mince Pies	6/- ,,

Silhouettes by Sir Francis Carruthers Gould (Black & White).

*18.	Mr. Pickwick	3/- dozen
*19.	Mr. Micawber	3/- ,,

Etchings.

*20.	The Leather Bottle	4/- dozen
*21.	Tony Weller	4/- ,,
*22.	Mr. Pickwick's Greeting	4/- ,,
*23.	A Dickens Coach	4/- ,,
24.	Eastgate House, Rochester	12/- ,,

Only those marked (*) can have name and address added, for which the prices (extra to the cost of the cards) are :—

25 printed for **5s. 0d.** 75 printed for **6s. 9d.**
50 ,, **6s. 0d.** 100 ,, **7s. 6d.**

POST ORDERS.—Alternative selections should be given.

POSTAGE.—For cards to be sent abroad, allow **9d.** per dozen extra. Inland Orders Post Free.

ALL ORDERS HELP THE FUNDS

OF

THE DICKENS HOUSE,

48 DOUGHTY STREET,

LONDON, W.C.1

THE DICKENS FELLOWSHIP

LIST OF BRANCHES WITH HON. SECRETARIES.

HEADQUARTERS: 48 DOUGHTY STREET, LONDON, W.C.1

Hon. Secretary: A. W. EDWARDS

Telephone—Holborn 9363

LONDON AND DISTRICT.

HAM (No. 93).—Miss Holmes, 168 Grove Road, Balham, S.W.

NG, St. John's School (No. 61).—C. M. Matthews, St. John's School.

KNEY AND STOKE NEWINGTON (No. 5).—J. H. McNulty, 22 Kenninghall Road, E.5.

TON (No. 90).—A. Browning, 74 Warren Road, Leyton, E.10.

PANCRAS (No. 76).—Mrs. Newcombe, 24 Mornington Road, N.W.1.

ENSIAN TABARD PLAYERS (No. 101).—. Vosper Thomas, 23 Blackfriars Road, S.E.1

UNITED KINGDOM.

H (No. 81).—F. J. Giddings, "Park Close," Keynsham, Bristol.

FORD (No. 79).—Miss R. A. Young, 37 Chaucer Road.

MINGHAM (No. 19).—Miss M. Bryan, 109 Tagley Road, Edgbaston.

CKBURN (No. 107).—Leo. Mason, 124 Preston New Road.

CKPOOL (No. 92).—Mrs. Edith M. Greaves, 28 Beech Avenue.

DLINGTON (No. 118).—Edwin Sadler, 83 Tennyson Avenue.

GHTON (No. 21).—Miss Russell Davis, 4 Clifton Hill.

STOL AND CLIFTON DICKENS SOCIETY (No. 124).—A. Sincock, 1 Dongola Avenue, Horfield, Bristol.

MLEY (No. 98).—S. Davis, 70 Freelands Road.

TERBURY (No. 102).—Leonard Butcher, Royal Museum, High Street.

LTENHAM (No. 63).—Miss C. Dallimore, "Wrendlebury," Kensington Avenue.

NCESTER (No. 109).—H. C. Leach, 3 Ashcroft Villas.

TBOURNE (No. 75).—Miss Ilton, 76 Ringwood Road.

WARE (No. 120).—Mrs. C. F. Baylis, 5 Elmgate Gardens.

NBURGH (No. 3).—Mrs. Pearson Callum, Roseburn Cliff, Murrayfield.

UCESTER (No. 40).—E. Kendall Pearson, 128 Wotton Hill.

FIELD (No. 62).—Miss W. Butterfield, 7 Glebelands.

L (No. 34).—Miss M. Whiting, 15 Blenheim St.

CASTER (No. 125).—Jas. Verden, 7 Church Street.

TLEBOURNE (No. 122)—Albert Coole, Court Lodge.

RPOOL (No. 5).—Geo. H. Boothman, 18 Staplands Road, Broad Green.

NCHESTER (No. 4).—H. Fleming, 53 Derbyshire Lane, Stretford.

WCASTLE-UPON-TYNE (No. 106).—Miss J. C. Burkett, 33 Fenham Hall Drive, Fenham.

TTINGHAM (No. 9).—Alexander Wilson, 46 Burton Street.

MOUTH (No. 46).—Miss Vera Cocks, 31 Mt. Gold Road, Lipson.

RTSMOUTH (No. 6).—Bertram Sutton, 55 Darlington Road, Southsea.

STON (No. 123).—J. Pomfret, 224 St. Thomas' Road.

DITCH (No. 58).—Miss M. Ireson, 105 Holloway Lane.

HESTER (No. 13).—Louis Cobb, 49 St. Margaret's.

BY (No. 111).—F. J. Hudson, 17 Westgate Road, Hillmorton Paddox.

FFIELD (No. 23).—Miss Rosa Gray, 63 Dodd Street, Hillsborough.

EWSBURY (No. 14).—Mrs. Bentley, Rose Villa, Percy Street, Greenfields.

THAMPTON (No. 28).—Edward Beal, 27 Portland Terrace.

THEND AND DISTRICT (No. 54).—F. A. Slanky, 35 Vernon Road, Leigh on Sea.

TEWKESBURY (No. 74).—C. J. Turner, 11 Church Street.

WELLINGBOROUGH (No. 114).—Mrs. C. E. Groome, Ridgmont, Earls Barton, Northampton.

WHITSTABLE AND TANKERTON (No. 116).—Mrs. F. W. Percival, Deanholme, St. Anne's Road, Tankerton.

WOODVILLE AND DISTRICT (No. 94).—W. H. Shepherd, Hartshorne, Burton-on-Trent.

AUSTRALIA.

BRISBANE (No. 83).—V. J. Hardgraves, Ruth Street, Highgate Hill.

MELBOURNE (No. 24).—H. J. Allison, 27 Wharton Street, Surrey Hills, E.10

SYDNEY (N.S.W.) (No. 64).—Mrs. K. E. D. Swan, "Kunaware," 11 Malton Road, Beecroft.

NEW ZEALAND.

AUCKLAND (No. 99).—W. G. Arey, 29 Owen's Road, Epsom.

CHRISTCHURCH (No. 117)—Miss M. Hannay, c/o National Bank.

WELLINGTON (No. 121).—Mrs. Cruttenden, 26A Clifton Terrace.

CANADA.

EDMONTON (No. 100).—Fred. Val. Carey, 1-2 Dominion Block, Macdougall Avenue.

HAMILTON (No. 47).—Miss Mary Ward, 101 Wellington Street, South.

MONTREAL (No. 52).—Mrs. D. A. Martin, 4836 Upper Grosvenor Avenue, Westmount.

TORONTO (No. 32).—Miss Cora Lee Hunt, 347 Ossington Avenue.

VANCOUVER (B.C.) (No. 84).—Victor Ackroyd, 627 21st Avenue, E.

VICTORIA (B.C.) (No. 113).—Mrs. N. R. Kennedy, 3033 Cedar Hill Road.

WINNIPEG (No. 25).—J. A. Davidson, 441 Scotia Street.

UNITED STATES OF AMERICA.

BETHLEHEM (Pa.) (No. 51).—Miss Mary A. Transue, 60 East Broad Street.

BOSTON (Mass.) (No. 73).—Mrs. A. Lincoln Bowles, 60 Park Street, Brookline.

CHESTER (Pa.) (No. 22).—Harry R. C. Robinson, 511 East Broad Street.

CHICAGO (Ill.) (No. 33).—Edward F. Rines. 1232 Albion Avenue, Apt. 1-B.

EAST BAY, BERKELEY (Cal.) (No. 95).—Mrs. Naas, Leamington Hotel, Oakland.

EVERETT (Wash.) (No. 82).—Mrs. L. B. Hunt, 1422 Rucker Avenue.

HAWAII (No. 115).—Robert Anderson, P.O. Box 3140, Honolulu.

LOS ANGELES (Cal.) (No89).—Miss Ida M. Moore, 6106 Del Valle Drive.

MADISON (Wis.) (No. 103).—Mrs. L. W. Claude, 851 E. Gorham Street

MARINETTE (Wis.) (No. 108).—Mrs. H. A. Somerville, 1839 Liberty Street.

NAZARETH (Pa.) (No. 70).—Miss Josephine Kreider, 325 West Centre Street.

NEW YORK CITY (N.Y.) (No. 29).—Miss Jean Howlett, 370 Central Park West.

OLD TOWN-ORONO (Me.) (No. 85).—Mrs. C. B. Porter, 231 Center Street, Old Town, Maine.

PASADENA (Cal.) (No. 87).—Mrs. Wm. A. Cochrane, 1325 Morada Place.

PHILADELPHIA (Pa.) (No. 41).—J. K. Thompson, 333 Saunders Avenue.

PITTSBURGH (Pa.) (No. 97).—Mrs. T. C. Clifford, Georgian Apts. 5437 Ellsworth Av.

SIERRA MADRE (Cal.) (No. 60).—Mrs. Tarr, 574 W. Montecito Avenue.

WORCESTER (Mass.) (No. 119).—R. C. Guest, Princeton, Mass.

ARGENTINA.

BUENOS AIRES (No. 104).—Mrs. Leslie Mead, Charcas 556.

DENMARK.

COPENHAGEN (No. 105).—Svend Aggerholm, Pennehavehus, Rungsted Kyst.

Full particulars of the Fellowship and forms of Membership can be obtained from any of the Secretaries.

THE DICKENS FELLOWSHIP

FOUNDED OCTOBER 6TH, 1902.

President, 1956-57:

The Rt. Hon. THE LORD MAYOR OF LONDON
(Sir STEPHEN KILLIK).

Past Presidents:

SIR HENRY F. DICKENS, K.C. KATE PERUGINI.

PERCY FITZGERALD, M.A., F.S.A. Sir FREDERICK MACMILLAN.
ARTHUR WAUGH. Sir WALTER LAWRENCE, BT., G.C.I.E., G.C.V.O., C.B.
Sir LUKE FILDES, R.A. Sir ERNEST WILD, K.C.
J. CUMING WALTERS, M.A. LORD WAKEFIELD OF HYTHE.
W. PETT RIDGE. Sir ALFRED ROBBINS, KT., F.J.I.
B. W. MATZ. HORACE ANNESLEY VACHELL.
GILBERT K. CHESTERTON. ALFRED NOYES, C.B.E., LL.D., LITT.D.

Vice-Presidents:

The Rt. Hon. Stanley Baldwin, P.C.
The Rt. Hon. Lord Hewart.

Lady Dickens.
Mrs. R. C. Shuckburgh (Miss Olive Dickens).
Mrs. A. Waley (Miss Elaine Dickens).
Miss Mary Angela Dickens.
Dame Madge Kendal.
Mrs. A. K. Newcomer.
Dame Sybil Thorndike.
Sir J. M. Barrie, Bt., O.M.
Ian Hay Beith
Sir Buckston Browne, F.S.A., F.R.C.S.
G. B. Burgin.
A. S. Comyns Carr, K.C.
Ridgwell Cullum.
Bernard Darwin.
Walter Dexter.
John C. Eckel.
Robert Hichens.
Prof. W. S. Holdsworth, K.C.
W. W. Jacobs.
Coulson Kernahan.
J. W. T. Ley.
E. V. Lucas, C.B., LL.D.
Sir J. Martin-Harvey.
William Miles.
Arthur Morrison.
Sir Arthur Pinero.
J. B. Priestley.
Sir C. Grant Robertson.
M. H. Spielmann.
A. E. S. Smythe.
Sir John C. Squire.
Ralph Straus.
Count de Suzannet.
Hugh Walpole.
H. G. Wells.
Bransby Williams.
H. Saxe Wyndham.

Hon. Secretary: A. W. EDWARDS.

Hon. Treasurer: T. W. HILL.

Hon. Editor of "The Dickensian": WALTER DEXTER.

THE DICKENS FELLOWSHIP IS OPEN TO ALL.

In London, the Headquarters arranges an attractive programme of Lectures, Recitals, Exhibitions and Dinners during the winter months, and Pilgrimages to places connected with Dickens during the summer.

The subscription for Fellows attached to Headquarters is half-a-guinea per annum, including *The Dickensian* post free; for second and subsequent members of the same family living in the same house the Annual Subscription is seven shillings and sixpence, but does not include a copy of the magazine. Life Subscription: Five guineas.

Branches fix their own subscriptions. A List of Branches is printed on the inside cover.

Headquarters:

THE DICKENS HOUSE,
48 DOUGHTY STREET, LONDON, W.C.1
Telephone: Holborn 9363

HULL AND LONDON: PRINTED BY A. BROWN AND SONS, LIMITED